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## LYRA GRAECA

II



# LYRA GRAECA

BEING THE REMAINS OF ALL THE  
GREEK LYRIC POETS FROM EUMELUS  
TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

J. M. EDMONDS

LATE FELLOW OF JESUS COLLEGE CAMBRIDGE

IN THREE VOLUMES

VOLUME II

INCLUDING

STESICHORUS IBYCUS ANACREON AND SIMONIDES



LONDON WILLIAM HEINEMANN  
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## PREFACE

IN introducing my second volume I have to thank the Egyptian Exploration Society for their kind permission to include the fragment of the *Sayings of Simonides* from the *Hibeh Papyri* and the new fragment of Ibycus from the XVth Oxyrhynchus volume.

While I was making the Index I found that I had omitted the second reference to Simonides in the *Panion Chronicle*, that recording his death at the age of ninety in the year 468 B.C., and the following characteristic anecdote of Timocreon in the *Περὶ Ῥακιδῶν* of Philodemus, first rightly emended by Wilamowitz in his *Sappho und Simonides*: 'When that conceited fellow Timocreon of Rhodes was asked, as he came before the judge of the competition, where he hailed from, he replied "You shall hear presently from the herald"—a remark which was passed on. However, his Castor-song proved so little to the liking of his audience that the judge stretched out his wand and nearly stopped him before he had finished. This meant defeat, and when, as he withdrew, his questioner repeated "Where do you hail from?" he replied "From Seriphus".'

Readers of Volume I should make the following corrections—none of which, by the way, is necessitated by any lapse of Mr. Heinemann's admirable staff—at p. 16 near the bottom read ἀριθμηθεῖσαν, p. 45 l. 5 632-629 B.C., Alcman l. 14 γεραιάτος 35 μῆσαμένοι, 44 μωμέσθαι, 45 εἶμεν, Alcaeus l. 1

## PREFACE

"Απολλον, 2 ὄν, 5 Βέλφοις, 15 Βελφίκοις, οἱ better, perhaps, Βελφάοις, comparing *Etymologicum Magnum* 200 24 and a Thessalian inscription published in the *Mitteilungen* for 1896 p 248, at the bottom of p 323 delete the word footnote, at p 318 l 9 read ἀνθρώποις, l 10 ἀργυροῖς, fr 27, l. 4 γεινομένοισιν as in the *Classical Review* for 1916 p 103, fr 86 παίσαν κακοτάπων πεδέχοισαν In the *Proceedings of the Cambridge Philological Society* for 1922, p. 14, I have proposed the following reading of the passage beginning at l. 46 of Alcman's *Partheneion* ἐκπρέπης τὼς ὥπερ αἷ τις | ἐν δρόσοις στάσειεν ἵππον | παγὸν ἀφελοφόρον καναχάποδα | ταῖς ἐπιπετριδίῳ ὀνάγρων, comparing Aeschylus' ἐπιτυμβίδιος, Strabo 568 τὰ τῶν Λυκαόνων ὀροπέδια ψυχρὰ καὶ ψιλὰ καὶ ὀναγρόβota, and Aeschylus *Agamemnon* 141 with Callimachus *Hecale* col 2 l 4, and supposing the corruption of ὀνάγρων to have proceeded thus ὀνάγρων—ὀναίρων—ὀνείρων, with which we may compare ὄναρ and Hesychius ἀναιρον ὄνειρον Κρήτες

The newly discovered fragments of Lesbian poetry are reserved for the appendix to Volume III. I may be allowed to add that the one wholly unfavourable criticism published of my first volume will be found to be fully answered partly in the *Classical Review* for November 1922 and partly in the above volume of the Cambridge Philological Society's *Proceedings*.

J M E.

CAMBRIDGE,  
September 22, 1923

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<sup>1</sup> a special type of Ionic

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<sup>1</sup> see note on p. 300      <sup>2</sup> see note on p. 350      see note on p. 420

# LYRA GRAECA

## EXEMBROTOS

### Ἐπίγραμμα

Paus 10 7 3 [π Πυθίων] τῆς δὲ τεσσαρακόστης Ὀλυμπιάδος καὶ ὀγδόης, ἣν Γλαυκίας ὁ Κροτωνιάτης ἐνίκησε, ταύτης ἔτει τρίτῃ ἄθλα ἔθεσαν οἱ Ἀμφικτύονες κιθαρωδίας μὲν καθὰ καὶ ἐξ ἀρχῆς, προσέθεσαν δὲ καὶ αὐλωδίας ἀγώνισμα καὶ αὐλῶν ἀνηγορεύθησαν δὲ νικῶντες Κεφαλλήν τε Μελάμπους κιθαρωδὶς καὶ αὐλωδὸς Ἄρκας Ἐχέμβροτος, Σακάδας δὲ Ἀργεῖος ἐπὶ τοῖς αὐλοῖς δευτέρᾳ δὲ Πυθιάδι αὐλωδίαν τε κατέλυσαν, καταγνόντες οὐκ εἶναι τὸ ἀκουσμα εὐφημον ἥ γὰρ αὐλωδία μελή τε ἦν αὐλῶν τὰ σκυθρωπότατα καὶ ἐλεγεία<sup>1</sup> προσσδόμενα τοῖς αὐλοῖς μαρτυρεῖ δέ μοι καὶ τοῦ Ἐχεμβρότου τὸ ἀνάθημα, τρίπους χαλκοῦς ἀνατεθεὶς τῷ Ἡρακλεῖ τῷ ἐν Θήβαις ἐπίγραμμα δὲ ὁ τρίπους ἔχει<sup>2</sup>

Ἡρακλείει <Θηβαίῳ> Ἐχέμβροτος Ἄρκας ἔθηκε νικάσας τόδ' ἄγαλμ' Ἀμφικτυόνων ἐν ἀέθλοις <αὐλωδὸς> μέλε' ἡδ' ἐλέγους Ἑλλήσιν αἰείδων<sup>3</sup>

<sup>1</sup> mss μελέτη τε and ἐλεγεία καὶ θρήνοι <sup>2</sup> mss εἶχεν  
<sup>3</sup> the three lines were apparently written round the bowl, down one leg, and round the base, respectively, for P read ll 1 and 3 as though they began with Ἐχέμ and Ἑλλήσιν Θηβαίῳ and αὐλωδὸς E from context (*Camb Philol Soc Proc* 1922) mss Ἐχ Ἄρκ θῆκε Ἡρακλεῖ and ἀέθλοις (ἄθλοις) Ἑλλήσιν(ν) δ' αἰείδων μέλεα καὶ ἐλέγους

## ECHEMBROTUS

### INSCRIPTION

Pausanias *Description of Greece* [on the Pythian Games]  
In the 3rd year of the 48th Olympiad (B C 586<sup>1</sup>) at which the victor was Glaucias of Crotona, the Amphictyons established competitions for flute-song and flute-playing in addition to the contest for singers to the lyre which had been held from the beginning. The winners proclaimed on the occasion were a Cephallenian named Melampus in lyre-song, Echembrotus the Arcadian in flute-song, and Sacadas of Argos in flute-playing. At the 2nd Pythiad they abandoned the flute-song, having decided that it was not an auspicious form of music. For the flute-song consisted of very doleful flute-music and elegies sung to its accompaniment. My witness here is the offering set up by Echembrotus, which consists of a bronze tripod dedicated to the Theban Heracles, bearing the following inscription.

To the Theban Heracles Echembrotus of Arcadia dedicated this offering in return for his victory at the Games of the Amphictyons, where he sang to the Greeks melodies and elegiac lines to the music of the flute.

<sup>1</sup> the date of the 1st Pythiad is given by some authorities as 582

## ΣΑΚΑΔΑ

### Βίος

Paus 9 30. 2 [π. Ἑλικῶνος]· ποιητὰς δὲ ἢ καὶ ἄλλως ἐπιφανεῖς ἐπὶ μουσικῇ τοσῶνδε εἰκόνας ἀνέθεσαν· Θάμυριν μὲν αὐτόν τε ἤδη τυφλὸν καὶ λύρας κατεαγυίας ἐφαπτόμενον, Ἀρίων δὲ ὁ Μηθυμναῖός ἐστιν ἐπὶ δελφίνος, ὁ δὲ Σακάδα τοῦ Ἀργείου τὸν ἀνδριάντα πλάσας, οὐ συνεῖς Πινδάρου τὸ ἐς αὐτὸν Προοίμιον, ἐποίησεν οὐδὲν ἐς τὸ μῆκος τοῦ σώματος εἶναι τῶν αὐλῶν μείζονα τὸν αὐλητὴν, κάθηται δὲ καὶ Ἡσίοδος κιθάραν ἐπὶ τοῖς γόνασιν ἔχων, κ.τ.λ.

Plut Mus 8 [π. νόμων αὐλωδικῶν]· καὶ ἄλλος δ' ἐστὶν ἀρχαῖος νόμος καλούμενος Κραδίας, ὃν φησιν Ἰππῶναξ Μίμνερμον αὐλῆσαι. ἐν ἀρχῇ γὰρ ἐλεγεία μεμελοποιημένα οἱ αὐλωδοὶ ἦδον· τοῦτο δὲ δηλοῖ ἢ τῶν Παναθηναίων ἀναγραφὴ<sup>1</sup> ἢ περὶ τοῦ μουσικοῦ ἀγῶνος γέγονε δὲ καὶ Σακάδας Ἀργεῖος ποιητὴς μελῶν τε καὶ ἐλεγείων μεμελοποιημένων· ὁ δ' αὐτὸς καὶ αὐλητὴς<sup>2</sup> ἀγαθὸς καὶ τὰ Πύθια τρὶς νενικηκὼς ἀναγέγραπται τούτου καὶ Πίνδαρος μνημονεύει· τόνων γοῦν τριῶν ὄντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου, ἐν ἐκάστῳ τῶν

<sup>1</sup> Cob mss γραφή

<sup>2</sup> Westphal mss ποιητῆς



## SACADAS

### LIFE

Pausanias *Description of Greece* [on Mount Helicon] The poets or persons otherwise eminent in music who have been accorded statues are these. Thamyris is represented as he was when he had gone blind, holding a broken lyre, Anon of Methymna is seated on a dolphin, Sacadas of Argos is portrayed, by a sculptor who did not understand Pindar's Prelude in his honour, as a flute-player no bigger than his flutes, Hesiod sits with his lyre upon his lap, etc.

Plutarch *Music* [on flute-sung Nomes]. There is another ancient Nome called Cradias, which Hipponax declares to have been played by Mimneimus. For in the earliest times the singers to the flute sang elegiac verse set to music. This is made clear by the Panathenaic register of the winners of the musical contest. Sacadas of Argos also, who is mentioned by Pindar, was a composer of tunes and elegiac poems set to tunes, and at the same time was a great flute-player with three Pythian victories to his name. It seems that of the three 'modes' employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian, Sacadas taught his

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εἰρημένων τόνων στροφὴν ποιήσαντά φασι τὸν Σακάδαν διδάξαι ᾄδειν τὸν χορόν, Δωριστὶ μὲν τὴν πρώτην, Φρυγιστὶ δὲ τὴν δευτέραν, Λυδιστὶ δὲ τὴν τρίτην· καλεῖσθαι δὲ τριμερῇ τὸν νόμον τοῦτον διὰ τὴν μεταβολὴν ἐν δὲ τῇ ἐν Σικυῶνι ἀναγραφῇ τῇ περὶ τῶν ποιητῶν Κλονᾶς εὐρετῆς ἀναγέγραπται τοῦ τριμεροῦς νόμου. ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται· τῆς δευτέρας δὲ Θαλήτας τε . . . καὶ Ξενόδαμος . . . καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγέμονες γενέσθαι· τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεὶ τὰ Ἐνδυμάτια καλούμενα. ἦσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθίων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων.

Paus 10 7. 4 [π. Πυθίων]· τῆς δὲ τεσσαρακόστης Ὀλυμπιάδος καὶ ὀγδόης, . . . ἔτει τρίτῃ ἀνηγορεύθησαν νικῶντες Κεφαλλήν τε Μελάμπους κιθαρωδίᾳ καὶ αὐλωδοὶ Ἀρκὰς Ἐχέμβροτος, Σακάδας δὲ Ἀργεῖος ἐπὶ τοῖς αὐλοῖς. ἀνείλετο δὲ ὁ Σακάδας οὗτος καὶ ἄλλας δύο τὰς ἐφεξῆς ταύτης Πυθιάδας.

Ibid. 6 14 9 [π. Ὀλυμπίας] παρὰ δὲ τὸν Πύρρον ἀνὴρ μικρὸς αὐλοῦς ἔχων ἐστὶν ἐκτετυπωμένος ἐπὶ στήλῃ. τούτῳ Πυθικαὶ νῖκαι γεγόνασιν τῷ ἀνδρὶ δευτέρῳ μετὰ Σακάδαν τὸν Ἀργεῖον.

## LIFE OF SACADAS

choirus to sing successive strophès composed by him in each, and in that order, the Nome in question being called the Three-Part owing to these changes of 'mode'. However, according to the register of poets at Sicyon, the inventor of this Nome was Clonas. The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas, Xenodamus, Xenocritus, Polymnastus, and Sacadas of Argos. These were the men who introduced the *Dances of Naked Youths* at Sparta, the *Provings* in Arcadia, and the *Garment-Songs* as they are called at Argos. Thaletas, Xenodamus, and Xenocritus were composers of Paeans, Polymnastus of the Orthian or High-pitched Songs, and Sacadas of Elegiac.

Pausanias *Description of Greece* [on the Pythian Games]. In the 3rd year of the 48th Olympiad<sup>1</sup> the victors proclaimed were a Cephallenian named Melampus for lyre-song, Echembrotus the Arcadian for flute-song, and Sacadas of Argos for flute-playing. The same Sacadas was also victor in the two succeeding Pythiads.

The Same [on Olympia]. Next to Pyrilus is a carved slab bearing the representation of a little man with flutes. This is the man who won Pythian victories after Sacadas of Argos.<sup>2</sup> For Sacadas won

<sup>1</sup> see on Echembr. above      <sup>2</sup> text perh. corrupt

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Σακάδας μὲν γὰρ τὸν ἀγῶνα τὸν τεθέντα ὑπὸ Ἀμφικτυόνων οὐκ ὄντα πω στεφανίτην καὶ ἐπ' ἐκείνῳ στεφανίτας δύο ἐνίκησε. . . .

Plut *Mus* 12 ἔστι δέ τις καὶ περὶ τῶν ῥυθμῶν λόγος . . . Πολύμναστος δὲ μετὰ τοῦ Ἑρπανδρείου τρόπου, καινῷ<sup>1</sup> ἐχρήσατο, καὶ αὐτὸς μέντοι ἐχόμενος τοῦ καλοῦ τύπου, ὡσαύτως δὲ καὶ Θαλήτας καὶ Σακάδας· καὶ γὰρ οὗτοι κατὰ γε τὰς ῥυθμοποιίας ἱκανοί, οὐκ ἐκβαίνοντες μέντοι τοῦ καλοῦ τύπου.

Poll 4 79 νόμοι δὲ Ὀλύμπου καὶ Μαρσίου Φρύγιοι καὶ Λύδιοι, ὁ δὲ Σακάδα νόμος Πυθικός, οἱ δὲ Εὐίου Κύκλιοι, καὶ Ὀλύμπου Ἐπιτυμβίδιοι.

Ibid 84 τοῦ δὲ Πυθικοῦ νόμου τοῦ αὐλητικοῦ μέρη πέντε, Πείρα, Κατακελευσμός, Ἰαμβικόν, Σπονδεῖον, Καταχόρευσις. δῆλωμα δ' ἐστὶν ὁ νόμος τῆς τοῦ Ἀπόλλωνος μάχης πρὸς τὸν δράκοντα. καὶ ἐν μὲν τῇ Πείρᾳ διορᾷ τὸν τόπον εἰ ἄξιός ἐστι τοῦ ἀγῶνος· ἐν δὲ τῷ Κατακελευσμῷ προκαλεῖται τὸν δράκοντα, ἐν δὲ τῷ Ἰαμβικῷ μάχεται. ἐμπεριείληφε δὲ τὸ Ἰαμβικόν καὶ τὰ σαλπικτικὰ κρούματα καὶ τὸν ὀδοντισμὸν ὡς τοῦ δράκοντος ἐν τῷ τοξεύεσθαι συμπρίοντος τοὺς ὀδόντας. τὸ δὲ Σπονδεῖον δηλοῖ τὴν νίκην τοῦ θεοῦ. ἐν δὲ τῇ Καταχορεύσει ὁ θεὸς τὰ ἐπινίκια χορεύει.

<sup>1</sup> Westphal - *E* mis accus and καὶ φ

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the competition instituted by the Amphictyons before it was a crown-contest and twice after the change had been made

Plutarch *Musik* 12. There is something to be said too in the matter of rhythms Polymnastus, who followed Terpander, employed new rhythms as well as his, but preserved throughout the same beautiful style, and the like is true of Thaletas and Sacadas, who showed powers of invention in the rhythmic art without exceeding the limits of the beautiful style they inherited

Pollux *Vocabulary* The Names of Olympus and Mæsyas are the *Phrygian* and the *Lydian*, that of Sacadas the *Pythian*, those of Eunus the *Cyclic*, and those of Olympus (the younger?) *Eptymbidian* or *Over-the Grave*

The Same The Pythian Flute-Name has five parts, the *Trial*, the *Challenge*, the *Iambics*, the *Spondaics*, and the *Dance of Triumph* It is a representation (in music) of the fight between Apollo and the Serpent In the *Trial* Apollo looks about him to see if the place is suitable for the struggle, in the *Challenge* he calls the Serpent to come on, in the *Iambics* he fights him The *Iambics* include passages for the trumpet and one to be played through the teeth, this representing the gnashing of the Serpent when he is pierced with the arrows The *Spondaics* depict the victory of the God, and in the last of the five parts he dances triumphant<sup>1</sup>

<sup>1</sup> the interpretations seem to have differed, and the name to have been elaborated by later hands, cf Str. 9 421 *Arg* Pind. *P*

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Paus. 2. 22 8 [π. Ἄργους]. ὀλίγον δὲ τῆς ἐπὶ Κυλάραβιν καὶ τὴν ταύτην πύλην ἀποτραπείσι Σακάδα μνημὰ ἐστίν, ὃς τὸ αὐλημα τὸ Πυθικὸν πρῶτος ἠΰλησεν ἐν Δελφοῖς· καὶ τὸ ἔχθος τὸ Ἀπόλλωνι διαμένον ἐς τοὺς αὐλητάς ἔτι ἀπὸ Μαρσύου καὶ τῆς ἀμίλλης τοῦ Σιληνοῦ παυθῆναι διὰ τοῦτον δοκεῖ τὸν Σακάδαν.<sup>1</sup>

Ibid 4 27 7 [π. οἰκισμοῦ Μεσσήνης]. καὶ τὴν μὲν τότε ἡμέραν πρὸς θυσίαις τε καὶ εὐχαῖς ἦσαν· ταῖς δὲ ἐφεξῆς τοῦ τείχους τὸν περίβολον ἤγειρον, καὶ ἔντος οἰκίας καὶ τὰ ἱερὰ ἐποιοῦντο. εἰργάζοντο δὲ καὶ ὑπὸ μουσικῆς ἄλλης μὲν οὐδεμιᾶς, αὐλῶν δὲ Βοιωτίων καὶ Ἀργείων· τὰ τε Σακάδα καὶ Προνόμου μέλη τότε δὴ προήχθησαν μάλιστα ἐς ἀμίλλαν.

Hesych. Σακάδειον· εἶδος μουσικοῦ ὀργάνου.

Ath 13 610 c καὶ ἐὰν μὲν τίς σου πύθῃται τίνες ἦσαν οἱ εἰς τὸν δούρειον ἵππον ἐγκατακλεισθέντες, ἐνὸς καὶ δευτέρου ἴσως ἐρεῖς ὄνομα, καὶ οὐδὲ ταῦτ' ἐκ τῶν Στησιχόρου, σχολῇ γάρ, ἀλλ' ἐκ τῆς Σακάδου τοῦ Ἀργείου· Ἰλίου Πέρσιδος· οὗτος γὰρ παμπόλλους τινὰς κατέλεξεν.

<sup>1</sup> the inscr perh can somehow thus Μνημα τὸδ' Ἀργείω Σακάδα ὃς Πύθια πρῶτος | αὐλήσας αὐλῶν ἔχθος ἔπαυσε θεῶ (E, cf Alem vol 1 p 49n, *Uamb Philol Soc Proc* 1922) <sup>2</sup> Cas. 1155 σακατου ἀργείου

## LIFE OF SACADAS

Pausanias *Description of Greece* [on Aigos] A little aside from the road to the Gymnasium called Cylarabis and the gate there, stands the tomb of Sacadas, who was the first to perform the *Pythian* tune at Delphi, and appears to have put an end to the old feud between Apollo and the flute-players which had persisted ever since the day of his contest with the Silenus Maïsyas <sup>1</sup>

The Same [on the founding of Messenè by Epameinondas] That day was devoted to sacrifices and prayers. On the following days they began to build the wall round the city, and houses and temples within it. The work was done to the accompaniment of no music but that of Boeotian and Aigive flutes, and there was keen competition between the melodies of Sacadas and those of Pionomus <sup>2</sup>

Hesychius *Glossary* Sacadeion —a kind of musical instrument

Athenaeus *Doctors at Dinner* If you are asked the names of the warriors who were shut up in the Wooden Horse you will perhaps be able to give one or two, and even these you will hardly get from Stesichorus' account, but rather from the *Taking of Troy* of Sacadas the Aigive, who gives a very long list

<sup>1</sup> the mss. perh. ran 'This is the tomb of Sacadas of Aigos who was the first to play the Pythian tune, and by fluting made cease the God's hatred of the flute' <sup>2</sup> cf. Ath. 14 b31 e, Paus. 9.12.5

# XANTHUS

## ΞΑΝΘΟΥ

### 1

Ath. 12. 512 f. [π 'Ηρακλέους]· τοῦτον οὖν, φησὶν (ὁ Μεγακλείδης), οἱ νέοι ποιηταὶ κατασκευάζουσιν ἐν ληστοῦ σχήματι μόνον περιπορευόμενον, ξύλον ἔχοντα καὶ λεοντὴν καὶ τόξα καὶ ταῦτα πλάσαι πρῶτον Στησίχορον τὸν Ἱμεραῖον καὶ Ξάνθος δ' ὁ μελοποιός, πρεσβύτερος ὢν Στησιχόρου, ὥς καὶ αὐτὸς ὁ Στησίχορος μορτυρεῖ, ὥς φησιν ὁ Μεγακλείδης, οὐ ταύτην αὐτῷ περιτίθῃσι τὴν στολήν, ἀλλὰ τὴν Ὀμηρικὴν

### 2—3 Ὀρέστεια

Ibid πολλά δὲ τοῦ Ξάνθου παραπεποίηκεν ὁ Στησίχορος, ὥσπερ καὶ τὴν Ὀρεστέϊαν καλουμένην

### 3

Ael V H 4 26 Ξάνθος ὁ ποιητὴς τῶν μελῶν—ἐγένετο δὲ οὗτος πρεσβύτερος Στησιχόρου τοῦ Ἱμεραίου—λέγει τὴν Ἠλέκτραν τοῦ Ἀγαμέμνονος οὐ τοῦτο ἔχειν τοῦνομα πρῶτον ἀλλὰ Λαοδίκην ἕτελ δὲ Ἀγαμέμνων ἀνῆρέθη, τὴν δὲ Κλυταιμνήστραν ὁ Αἴγισθος ἔγχευ καὶ ἐβασίλευσεν, ἤλεκτρον οὖσαν καὶ καταγερῶσαν παρθένον Ἀργεῖοι Ἠλέκτραν ἐκάλεσαν διὰ τὸ ἀμοιρεῖν ἀνδρὸς καὶ μὴ πεπειῖσθαι λέκτρον



## LYRA GRAECA

### XANTHUS

#### 1

Athenaeus *Doctors at Dinner* [on Heracles]. The more modern poets, according to Megacleides, represent him as going about merely in the guise of a robber, with cudgel, lion-skin, and bow. This fashion was set by Stesichorus of Himera. The lyric poet Xanthus, who comes before Stesichorus, as is testified by Stesichorus himself, does not represent him thus, if we may believe Megacleides, but as he appears in Homer.

#### 2-3 ORESTEIA

The Same Stesichorus has drawn a great deal upon Xanthus, for instance upon his *Oresteia* as it is called

#### 3

Aelian *Historical Miscellany*. The lyric poet Xanthus, who comes before Stesichorus of Himera, says that Electra daughter of Agamemnon was originally called Laodice. After the murder of her father, when Aegisthus had married Clytemnestia and become king, and Laodice was likely to die an old maid, the Argives gave her the name of Electra because she remained a virgin.<sup>1</sup>

<sup>1</sup> deriving the name from α 'not' and λέκτρον 'a bed'

## ΣΤΗΣΙΧΟΡΟΥ

### Βίος

Sim F, 61

οὕτω γὰρ Ὁμηρος ἡδὲ Στασίχορος ᾄεισε λαοῖς

Plut *Mus.* 3 [π. Λίνου, Θαμύριδος, Δημοδόκου κ.τ.λ.]: οὐ λελυμένην δ' εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσιν ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν οἱ ποιοῦντες ἔπη τούτοις μέλη περιετίθεσαν

Ibid 7 ὅτι δ' ἐστὶν Ὀλύμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου ἀναγραφῆς τῆς Ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἂν τις, καὶ ἔτι γινώη ὅτι Στησίχορος ὁ Ἱμεραῖος οὐτ' Ὀρφέα οὐτε Τέρπανδρον οὐτ' Ἀρχίλοχον οὐτε Θαλήταν ἐμύησατο, ἀλλ' Ὀλυμπον, χρησάμενος τῷ Ἀρματίῳ νόμῳ καὶ τῷ κατὰ δάκτυλον εἶδει, ὃ τινες ἐξ Ὀρθίου νόμου φασιν εἶναι.

Ibid 12 ἔστι δέ τις Ἀλκμανικὴ καινοτομία (τῶν ῥυθμῶν) καὶ Στησιχόρειος, καὶ αὐταὶ οὐκ ἀφεςτῶσαι τοῦ καλοῦ

Suid Σαπφώ . . . γεγονυῖα κατὰ τὴν μβ' Ὀλυμπιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ Πιπτακός

## STESICHORUS

### LIFE

#### Simonides *Fragment* 61

For thus have Homer and Stesichorus sung to the peoples.

Plutarch *Music* [on Linus, Thamyras, Demodocus, etc] The manner of the poems of the aforesaid poets was not free and without metre, but like those of Stesichorus and the older lyric poets who made epic verse and put it to music.

The Same. We learn that the Harmatian Nome was the work of Olympus from the treatise of Glaucus on *The Ancient Poets*, where we are also informed that the poet imitated by Stesichorus of Himeia was neither Orpheus nor Terpander nor Archilochus nor Thaletas, but Olympus, and that Stesichorus made use of the Harmatian Nome and the dactylic form, which according to some authorities comes from the Orthian or High-pitched Nome

The Same Innovations in rhythm are ascribed to Aleman, and also to Stesichorus, in both cases without departing from the beautiful manner

Suidas *Lexicon* Sappho — . . flourished in the 42nd Olympiad (B.C. 612–609), in the time of Alcaeus, Stesichorus,<sup>1</sup> and Pittacus

<sup>1</sup> cf Euseb

## LYRA GRAECA

Suid Σιμωνίδης· . μετὰ Στησίχορον τοῖς χρόνοις . . γέγονε δ' ἐπὶ τῆς πεντηκόστης ἑκτῆς Ὀλυμπιάδος· οἱ δὲ ἐπὶ τῆς ἑξηκόστης δευτέρας γεγραφάσι.

Cic. *Rep* 2. 20 [neque enim Stesichoi]us ne[po]s ei]us (Hesiodi) ut di[lei]u]nt quidam [e] \ filia quo [enim] ille moi[tuus, e]odem [est an]no na[tus Si]moni[des Ol]ympia[de se]xta et quin[qua]gesima

Tzet *It Hes* 18 Ἀριστοτέλης γὰρ ὁ φιλόσοφος . . . ἐν τῇ Ὀρχομενίων Πολιτείᾳ Στησίχορον τὸν μελοποιὸν εἶναί φησιν υἱὸν Ἡσιόδου ἐκ τῆς Κτιμένης αὐτῷ γεννηθέντα τῆς Ἀμφιφάνους καὶ Γανύκτορος ἀδελφῆς, θυγατρὸς δὲ Φηγέως· ὁ δὲ Στησίχορος οὗτος σύγχρονος ἦν Πυθαγόρᾳ τῷ φιλοσόφῳ καὶ τῷ Ἀκραγαντίνῳ Φαλάριδι

Arist *Rh* 2 1393b [π. παραδειγμάτων]· λόγος δέ, οἷος ὁ Στησιχόρου περὶ Φαλαρίδος . . . Στησίχορος μὲν γάρ, ἐλομένων στρατηγὸν αὐτοκράτορα τῶν Ἱμεραίων Φάλαριν καὶ μελλόντων φυλακὴν διδόναι τοῦ σώματος, τᾶλλα διαλεχθεὶς εἶπεν αὐτοῖς λόγον, ὥς ἵππος κατεῖχε λειμῶνα μόνος, ἐλθόντος δ' ἐλάφου καὶ διαφθείροντος τὴν νομήν, βουλόμενος τιμωρῆσασθαι τὸν ἔλαφον ἡρώτα τὸν ἄνθρωπον εἰ δύναται ἂν μετ' αὐτοῦ κολάσαι τὸν ἔλαφον, ὁ δ' ἔφησεν, εἰὰν λάβῃ χαλινὸν καὶ αὐτὸς ἀναβῇ ἐπ' αὐτὸν ἔχων ἀκόντια· συνομολογήσαντος δὲ καὶ ἀναβάντος, ἀντὶ τοῦ τιμωρῆσασθαι αὐτὸς ἐδούλευσεν ἤδη τῷ ἀνθρώπῳ. 'Οὕτω δὲ καὶ ὑμεῖς' ἔφη 'ὁρᾶτε μὴ βουλόμενοι

<sup>1</sup> or was born  
Hes *Op* 263

<sup>2</sup> cf Euseb

<sup>3</sup> cf *Ibid* 19, *Procl*

## LIFE OF STESICHORUS

Suidas *Lexicon* Simonides.— In point of time he comes next to Stesichorus. He flourished<sup>1</sup> in the 56th Olympiad (556-553), though some authorities have assigned him to the 62nd (532-529)

Cicero *Republic*. Stesichorus cannot have been Hesiod's grandson through his daughter as some authorities declare. For the year of his death was that of the birth of Simonides, in the 56th Olympiad (556-553)<sup>2</sup>

Tzetzes *Life of Hesiod*. Aristotle the philosopher, in the *Constitution of Orchomenus* declares that Stesichorus the lyric poet was the son of Hesiod by Ctimenè sister of Amphiphanes and Ganyctor and daughter of Phegeus. But this Stesichorus was a contemporary of Pythagoras the philosopher and Phalaia of Agrigentum<sup>3</sup>

Aristotle *Rhetoric* [on examples]. And secondly there is the fable, such as that of Stesichorus about Phalaia. For Stesichorus, when the Himeraeans elected Phalaia general with unlimited powers and proposed to give him a bodyguard, made a speech to them at the end of which he told them the following fable. A horse who had a meadow all to himself, found his title disputed by a stag who came and destroyed the pasturage. Desiring to avenge himself, he begged the man's help to punish the stag, which the man promised him if he would take bit and bridle of him and let him mount him javelins in hand. The bargain struck, the man got on his back; but the horse immediately found that he had received not vengeance on the stag but servitude to the man. 'Even so you,' said Stesichorus, 'should

## LYRA GRAECA

τοὺς πολεμίους τιμωρήσασθαι ταὐτὸ πάθητε τῷ ἵππῳ· τὸν μὲν γὰρ χαλινὸν ἔχετε ἤδη, ἐλόμενοι στρατηγὸν αὐτοκρατόρα· ἐὰν δὲ φυλακὴν δώτε καὶ ἀναβῆναι ἐάσητε, δουλεύσετε ἤδη Φαλάριδι.<sup>1</sup>

Anist *Rh* 2 1395 a [π. παραδειγμαμάτων] ἀρμόττει δ' ἐν τοῖς τοιούτοις . . . τὰ αἰνιγματώδη, οἷον εἴ τις λέγει ὅπερ Στησίχορος ἐν Λοκροῖς εἶπεν, ὅτι οὐ δεῖ ὑβριστὰς εἶναι, ὅπως μὴ οἱ τέττιγες χαμόθεν ἄδωσιν.

Steph. Byz Μάταυρος· πόλις Σικελίας Λοκρῶν κτίσμα· ὁ πολίτης Μεταυρίνος. Στησίχορος Εὐφύμον παῖς Μεταυρίνος γένος ὁ τῶν μελῶν ποιητής.

Plut *Phaedr.* 244 a . . . Στησιχόρου τοῦ Εὐφύμου, Ἰμεραίου.

Him Schenkl *Heim* 1911 τὴν δὲ Ἰμέραν<sup>1</sup> τὴν Σικελικὴν οὐκ ἐλευθέραν ποιεῖ μόνον τῶν τυράνων ἀλλὰ καὶ λόγοις κοσμεῖ Στησιχόρος.

Plin *N. H* 2 9 [de defectibus solis et lunae] viri ingentes (Thales et Hipparchus) supraque mortalium naturam, tantorum luminum lege deprehensa, et misera hominum mente absoluta, in defectibus siderum<sup>2</sup> scelera aut mortem aliquam pavente, quo in metu fuisse Stesichori et Pindari vatum sublimia oia palam est deliquio solis

<sup>1</sup> ms χίμαιραν

<sup>2</sup> siderum after aliquam in mss

<sup>1</sup> Canon 42 gives a variant of the story making the would-be tyrant Gelon, cf Demetri *Eloc* 99 <sup>2</sup> instead of the trees, these being destroyed by an external foe cf Ibid 3 1412a, Philod *Mus* 1 p 18 Kemke, ascribed to Dionysius

## LIFE OF STESICHORUS

beware lest you desire to be avenged on your enemies bring you into a similar plight You are bridled now by choosing a dictator; if you give him a bodyguard and allow him to get on your back, you will quickly find yourselves the slaves of Phalaris' <sup>1</sup>

Aristotle *Rhetoric* [on examples] Such cases are met by enigmatic remarks, for instance that of Stesichorus to the Locrians that they must not prove wantons, or the crickets would chirp from the ground <sup>2</sup>

Stephanus of Byzantium *Lexicon* Mataurius.—a city of Sicily <sup>3</sup> of Locrian foundation the ethnic adjective is *Mataurine* Stesichorus son of Euphemus the lyric poet was a Mataurine by birth <sup>4</sup>

Plato *Phaedrus* Stesichorus son of Euphemus, the Himeræan

Himerius *Declamations* Sicilian Himeræa is not only freed of tyrants but adorned with words, by Stesichorus

Pliny *Natural History* [on eclipses]. Great men were they indeed (Thales and Hipparchus), great beyond mortal greatness, to have grasped the law of these mighty luminaries and freed the miserable human mind from the apprehension it felt, at their eclipse, of crimes or a death, an apprehension expressed, we know, by the sublime lips of poets like Stesichorus and Pindar when they saw an eclipse of the sun <sup>5</sup>

by Demetr *Eloc* 99 <sup>3</sup> really Calabria <sup>4</sup> cf Paus 3 19

<sup>5</sup> Ginzel 2 p 525 gives 4 notable eclipses of the sun between the total eclipses of 585 and 463, of which one (557) was total

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*Μαι Ραι* 50 ἀφ' οὗ Αἰσχύλος ὁ ποιητὴς τραγωδία πρῶτον ἐνίκησε καὶ Εὐριπίδης ὁ ποιητὴς ἐγένετο καὶ Στησίχορος ὁ ποιητὴς εἰς τὴν Ἑλλάδα ἀ[φίκετ]ο ἔτη ΗΗΔΔΔΙΙ ἄρχοντος Ἀθήνησι Φιλοκράτους.

*Ibid.* 73 ἀφ' οὗ Στησίχορος ὁ Ἱμεραῖος ὁ δεύτερος ἐνίκησεν Ἀθήνησιν καὶ οἰκίσθη Μεγάλη πόλις . . .

*Poll* 9 100 [π. τοῦ ἀστραγαλίζειν]. καὶ μὴν καὶ Στησίχορος ἐκαλεῖτό τις παρὰ τοῖς ἀστραγαλίζουσιν ἀριθμὸς ὃς ἐδήλου τὰ ὀκτώ· τὸν γὰρ ἐν Ἱμέρᾳ τοῦ ποιητοῦ τάφον ἐξ ὀκτὼ πάντων συντεθέντα πεποιηκέναι τὴν ἑῴαντ' ὀκτώ· φασι παροιμίαν.

*Luc Macr.* 26 Ἀνακρέων δὲ ὁ τῶν μελῶν ποιητὴς ἔζησεν ἔτη πέντε καὶ ὀγδοῖκοντα, καὶ Στησίχορος δὲ ὁ μελοποιὸς ταῦτά.

*Suid* ἐπιτήδευμα· ἀσκησις, μάθησις. Ἰκανὸς ὄνομα, ληστὴς τὸ ἐπιτήδευμα· ὃς ἀνείλεν Αἰσχύλον τὸν αὐλητὴν καὶ Στησίχорον τὸν κιθαρωδόν

*Phot* πάντα ὀκτω οἱ μὲν Στησίχορόν φασιν ἐν Κατάνῃ ταφῆναι πολυτελῶς πρὸς ταῖς ἀπ' αὐτοῦ Στησιχορείοις πύλαις λεγομέναις· καὶ τοῦ μνημείου ἔχοντος ὀκτὼ κίονας καὶ ὀκτὼ βαθμοὺς καὶ ὀκτὼ γωνίας· οἱ δὲ ὅτι Ἀλγίτης κατὰ χρῆσμον τοὺς Κορινθίους συνοικίζων ὀκτὼ φύλας ἐποίησεν τοὺς πολίτας καὶ ὀκταμερῇ τὴν πόλιν.

*Suid* Στησίχορος· Εὐφόρβου ἢ Εὐφήμου· ὥς δὲ ἄλλοι, Εὐκλείδου ἢ Ἑτέου ἢ Ἑσιόδου· πόλεως



## LIFE OF STESICHORUS

The *Parian Chronicle*. From the year when the poet Aeschylus first won with a tragedy and the poet Euripides was born, and when the poet Stesichorus arrived in Greece 232 years, being the archonship of Philociates at Athens (B.C. 485)

The Same From the year when Stesichorus of Himera, the second, won at Athens, and Megalopolis was founded <sup>1</sup>

Pollux *Vocabulary* [on dicing] Moreover in dicing, the throw which amounted to eight was called *Stesichorus*, for the proverb 'Eight all' is said to have come from the tomb of that poet at Himera, every feature of which was eightfold <sup>2</sup>

Lucian *Longevity* The lyric poet Anacreon lived 85 years and the lyric Stesichorus the same

Suid. ἐπιτηδεύματα.—'profession, calling' Compare 'Hicanius [able] by name, robber by trade', this is the man who killed Aeschylus the flute-player and Stesichorus the singer to the lyre

Photius *Lacon* Eight all —We are told that Stesichorus was buried sumptuously at Catana near the gate called after him Stesichorus, and the proverb arose from the monument's having eight columns, eight steps (or bases), and eight corners Another explanation is, that when Aletes, in obedience to an oracle, made Corinth a city he established the citizens in eight tribes and the city in eight parts <sup>3</sup>

Suidas *Lexicon* Stesichorus —Son of Euphorbus or Euphemus, or according to yet other authorities, of Euclides, or again of Hyetes, or of Hesiod, his

<sup>1</sup> incomplete, but the date must be B.C. 370 or 369 <sup>2</sup> cf. Eust. *Od* 1397 <sup>3</sup> Suid. πάντα ὅκτῳ

## LYRA GRAECA

Ἰμέρας τῆς Σικελίας. καλεῖται γοῦν Ἰμεραῖος· οἱ δὲ ἀπὸ Ματαυρίας τῆς ἐν Ἰταλίᾳ· οἱ δὲ ἀπὸ Παλλαντίου τῆς Ἀρκαδίας φυγόντα αὐτὸν ἐλθεῖν φασιν εἰς Κατάνην κακεῖ τελευτῆσαι καὶ ταφῆναι πρὸ τῆς πύλης, ἣτις ἐξ αὐτοῦ Στησιχόρειος προσηγόρευται. τοῖς δὲ χρόνοις ἦν νεώτερος Ἀλκμᾶνος τοῦ λυρικοῦ, ἐπὶ τῆς λζ' Ὀλυμπιάδος γεγονώς. ἐτελεύτησε δὲ ἐπὶ τῆς νς'. εἶχε δὲ ἀδελφὸν γεωμετρίας ἔμπειρον Μαμερτῖνον καὶ ἕτερον Ἠλιάνακτα νομοθέτην. γέγονε δὲ λυρικός. καὶ ἔστιν αὐτοῦ τὰ ποιήματα Δωρίδι διαλέκτῳ ἐν βιβλίοις κς' φασὶ δὲ αὐτὸν γράψαντα ψόγον Ἑλένης τυφλωθῆναι, πάλιν δὲ γράψαντα Ἑλένης ἐγκώμιον ἐξ ὀνείρου τὴν Παλινωδίαν ἀναβλέψαι· ἐκλήθη δὲ Στησίχορος ὅτι πρῶτος κιθαρωδίας χορὸν ἔστησεν· ἐπεὶ τοι πρότερον Τεισίας ἐκαλεῖτο.

A P. 7. 75 εἰς Στησίχορον· Ἀντιπάτρου·  
 Στασίχορον, ζαπληθὲς ἀμετρήτου<sup>1</sup> στόμα  
 Μούσης  
 ἐκτέρισεν Κατάνιας αἰθαλόεν δάπεδον,  
 οὗ κατὰ Πυθαγόρου φυσικὰν φάτιν ἡ πρὶν  
 Ὀμήρου  
 ψυχὰ ἐνὶ στέρνοις δεύτερον ῥόκισατο.

Cic. *Verr* 2 2 35 Himeria deleta, quos cives belli calamitas reliquos fecerat, in sese Thermis collocaant in eiusdem agri finibus neque longe ab

<sup>1</sup> Brunck mss -ov

<sup>1</sup> cf. *f* 9 <sup>2</sup> called Mamertius by Hiero 4 108 <sup>3</sup> according to Wil the conflicting evidence seems to indicate the existence of three poets called S —(1) S of Himeria temp Phalaris, (2) Teisias son of Euphemus of Locri called (after

## LIFE OF STESICHORUS

city Himera in Sicily, for he is called the Himeræan, or according to another account, Maturaia in Italy. Others say that he went to Catana when banished from Pallantium<sup>1</sup> in Arcadia, and there died, and was buried before the gate which is called after him. In date he is later than the lyric poet Alcman, for he was born in the 37th Olympiad (B.C. 632-629) and died in the 56th (556-553). He had two brothers, one Mamestinus<sup>2</sup> a geometer, and the other Helianax a lawgiver. He was a lyric poet. His poems are in the Doric dialect and in 26 Books. It is said that for writing abuse of Helen he was struck blind, but received his sight again on writing an encomium of her in obedience to a dream. This encomium is known as the *Palmode*. He was called Stesichorus because he first set up choruses of singers to the lyre, his original name being Teisias<sup>3</sup>.

*Palatine Anthology* On Stesichorus, by Antipater. The smoky plain of Catana hath given burial to that copious mouthpiece of an immeasurable muse, Stesichorus, in whose breast, so runs the philosophic rede of Pythagoras, the soul that had been Homer's found a second dwelling-place<sup>4</sup>.

*Cicero Orations against Verres* When Himera was destroyed, as many of the citizens as were left by the calamity of war had gathered at Thermae, within the confines of the same district and not far from their

him?) S, who migrated to Greece in 485 (wrongly called of Himera), (3) a poet calling himself S of Himera who 'won at Athens' in 369, it is perh better (with Vuirtherm) to reject the evidence of the *Parian Chronicle* and combine (1) and (2) under S of Locri (called of Himera because he lived there) c 640-560. <sup>4</sup> cf *Ibid* 9 571 (see vol 1 p 164)

## LYRA GRAECA

oppido antiquo hi se patrum fortunam ac dignitatem recuperare arbitrabantur, cum illa maiorum ornamenta in eorum oppido collocabantur erant signa ex aere complura in his mira pulchritudine ipsa Himeia, in muliebrim figuram habitumque formata, ex oppidi nomine et fluminis erat etiam Stesichori poetae statua senilis incurva cum libro, summo, ut putant, artificio facta, qui fuit Himeræ, sed et est et fuit tota Graecia summo propter ingenium honore et nomine

*Inscr Gr* 14. 1213<sup>1</sup> Heimæ fragmentum Tibure repertum

[Σ]τησίχορ[ος Ε]ὐκλείδο[υ Ἰ]μεραῖο[ς]

Ath 14. 638 e

Plin *N. H* 10 43 [de lusciniæ cantu] breviterque omnia tam parvulis in faucibus, quæ exquisitis tibiarum tormentis ais hominum excogitavit, ut non sit dubium hanc suavitatem praemonstratam efficaci auspicio, cum in ore Stesichori cecinit infantis

Amm Marc 38 4 destinatum pocnae Sociatem coniectumque in carcerem perrogasse quendam scite lyrici carmen Stesichori modulantem, ut id agere doceretur dum liceret, interoganteque musico quid ei poterit hoc prodesse, respondisse 'ut aliquid sciens amplius e vita discedam'

<sup>1</sup> cf *Ibid* 14 2414 53

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<sup>1</sup> cf *Anth Pal* 2 128      <sup>2</sup> the resemblance to the story of Solon and Sappho is perh not accidental (vol 1, p 140)

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former home. These thought to be recovering the fame and fortune of their fathers by gathering in the new town the ancestral embellishments of the old. Among these was a number of bronze statues, including one of Himera herself, represented in the shape and dress of a woman, bearing the name of the town and the river upon which it stood, and also a statue of Stesichorus as an old man bending over a book, a masterpiece of art, they tell us, representing a man who dwelt indeed at Himera, but enjoyed through his genius a great and still living reputation in every part of Greece.

*Greek Inscriptions*: A fragment of a herm found at Tiburi:

Stesichorus son of Euclides of Himera

Athenaeus *Doctors at Dinner* (see Simonides *Life* below)

Pliny *Natural History* [on the song of the nightingale] In a word, that tiny mouth contains all that the ingenuity of human art has been able to derive from the elaborate intricacies of flute-playing, and it is beyond all doubt that a sweetness as of this bird's song was plainly foretold when she sang upon the lips of the infant Stesichorus<sup>1</sup>

Ammianus Marcellinus *History* The story goes that Sociates, when awaiting in prison the execution of his sentence, heard a man perform with some skill a song of the lyric poet Stesichorus, and begged him to teach it him that he might sing it before it was too late, and when the musician asked him what could be the use of it replied 'I want to die knowing something more'<sup>2</sup>

## LYRA GRAECA

Hoi. *Od.* 4. 9. 8 :

non, si priores Maeonius tenet  
sedes Homerus, Pindaricæ latent  
Cæaque et Alcaeï minaces  
Stesichorique graves Camenæ

*Stat. Silv.* 5. 3. 154 .

Stesichoriusque feriox

[Longin.] *Subl.* 13 3 μόνος Ἡρόδοτος Ὀμηρικώ-  
τατος ἐγένετο ; Στησίχορος ἔτι πρότερον, ὃ τε  
Ἀρχίλοχος, πάντων δὲ τούτων μάλιστα ὁ Πλάτων,  
ἀπὸ τοῦ Ὀμηρικοῦ κείνου νάματος εἰς αὐτὸν μυρίας  
ὅσας παρατροπὰς ἀποχετευσάμενος

Dion. Hal. *Cens. Vet* 2 7 ὅρα δὲ καὶ Στησί-  
χορον ἔν τε τοῖς ἐκατέρου τῶν προειρημένων  
(Πινδάρου καὶ Σιμωνίδου) πλεονεκτήμασι κατορ-  
θοῦντα, οὐ μὴν ἀλλὰ καὶ ὧν ἐκεῖνοι λείπονται  
κρατοῦντα· λέγω δὲ τῆς μεγαλοπρεπείας τῶν  
κατὰ τὰς ὑποθέσεις πραγμάτων, ἐν οἷς τὰ ἤθη  
καὶ τὰ ἀξιώματα τῶν προσώπων τετήρηκεν.

Id. *Comp* 19 οἱ μὲν οὖν ἀρχαῖοι μελοποιοί,  
λέγω δὲ Ἀλκαῖόν τε καὶ Σαπφώ, μικρὰς ἐποιοῦντο  
στροφάς . . . οἱ δὲ περὶ Στησίχορόν τε καὶ  
Πίνδαρον μείζους ἐργασάμενοι τὰς περιόδους εἰς  
πολλὰ μέτρα καὶ κῶλα διείειμαν αὐτὰς οὐκ  
ἄλλου τινὸς ἢ τῆς μεταβολῆς ἔρωτι.

Ibid 24 τῶν δ' ἄλλων ὅσοι τὴν αὐτὴν μεσό-  
τητα ἐπιτήδευσαν, ὕστεροι μὲν Ὀμήρου μακρῶ  
παρ' ἐκείνον ἐξεταζόμενοι φαίνονται ἄν, καθ'  
ἑαυτοὺς δὲ εἰ θεωροῖη τις αὐτούς, ἀξιοθεατοί,  
μελοποιῶν μὲν Στησίχορός τε καὶ Ἀλκαῖος,

## LIFE OF STESICHORUS

Horace *Odes*· Albert Maeconian Homer takes the higher place, the Muses of Pindar and of Ceos, of Alcaeus with her menaces, of Stesichorus with her stately ways, nevertheless shine bright and clear

Statius *Silvae*

and proud Stesichorus

[Longinus] *On the Sublime* Can Herodotus alone be called 'most Homeric'? Rather was there Stesichorus before him, and Archilochus, and more than all these Plato, who drew off rills innumerable from that Homeric spring<sup>1</sup>

Dionysius of Halicarnassus *Criticism of the Ancient Writers* Take Stesichorus While he makes his mark with the same superior characteristics as both the aforesaid authors (Pindar and Simonides), he succeeds where they are wanting, and that is in the grandeur of the setting of his theme, in which he always has an eye to the characters and stations of his *dramatis personae*

The Same *Literary Composition* The older lyric poets, by which I mean Alcaeus and Sappho, wrote in short stanzas while poets like Stesichorus and Pindar made their sentences longer and distributed them among many various metres and lines, simply from a desire for variety

The Same Of the others, those who practised the same golden mean may indeed appear to come a long way behind Homer when compared with him, but if they are examined on their own merits will be found worthy of study Among lyric poets I would instance Stesichorus and Alcaeus, among writers of

<sup>1</sup> cf. Dio Chrys 55 p. 559

## LYRA GRAECA

τραγωδοποιῶν δὲ Σοφοκλῆς, συγγραφέων δὲ Ἡρόδοτος . . . τούτων γὰρ ἑτέρους εὐρεῖν ἀμήχανον ἄμεινον κεράσαντα τοὺς λόγους.

Quint. 10. 1 62 Novem vero Lyricorum longe Pindarus princeps . Stesichorus quam sit ingenio validus materiae quoque ostendunt, maxima bella et clauissimos canentem duces et epici cumminis onera lyra sustinentem reddit enim personis in agendo simul loquendoque debitam dignitatem, ac si tenuisset modum, videtur aemulari proximus Homerum potuisse, sed redundat atque effunditur, quod ut est reprehendendum, ita copiae vitium est.

Suid θέμις· τὸ δίκαιον. καὶ Αἰλιανός· ‘Εἰ θέμις καὶ τῷ Ἱμεραίῳ πρὸς Ὅμηρον τὸ ὄμμα ἀνατείνειν’

Heimog π. ιδ. 3 322 Walz ταῦτά τοι καὶ ὁ Στησίχορος σφόδρα ἡδὺς εἶναι δοκεῖ διὰ τὸ πολλοῖς χρῆσθαι τοῖς ἐπιθέτοις.

Ath 14 620 c Χαμαιλέων δὲ ἐν τῷ Περὶ Στησιχόρου καὶ μελωδηθῆναί φησιν οὐ μόνον τὰ Ὀμήρου, ἀλλὰ καὶ τὰ Ἡσιόδου καὶ Ἀρχιλόχου, ἔτι δὲ Μιμνέρμου καὶ Φωκυλίδου

Cic Att 2 9 si vero quae de me pacta sunt ea non seivantur, in caelo sum, ut sciat hic noster Hierosolymarius traductoi ad plebem quam bonam meis putissimis orationibus gratiam rettulerit, quaium exspecta divinam παλινοδίαν.

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<sup>1</sup> that Clodius when made a tribune of the people by Pompey would take no steps against Cicero <sup>2</sup> Pompey, who took Jerusalem B.C. 63



## LIFE OF STESICHORUS

tragedy Sophocles, among historians Herodotus  
For it would be well-nigh impossible to find better  
exponents than these of the art of composition.

Quintilian *Elements of Oratory* Among the nine  
lyric poets Pindar stands easily first. . . The  
strength of Stesichorus' genius is shown among  
other things by his subject-matter. He sings of  
great wars and famous chieftains, sustaining all the  
weight of epic poetry with a lyre. Indeed he gives  
his characters the dignity that belongs to them both  
in speech and action, and if he had only kept within  
proper bounds might well have been counted a good  
second to Homer, but he is redundant and extrava-  
gant, though indeed these are the faults of a well-  
stored mind.

Suidas *Lexicon* θέμις.—Justice Compare Aelian.  
'If it is just for the man of Himera to raise his eyes  
to Homer.'

Hermogenes *Kinds of Style* Herein Stesichorus  
too appears to give peculiar pleasure by his frequent  
use of epithets.

Athenaeus *Doctors at Dinner* Chamaeleon in his  
treatise *On Stesichorus* declares that not only Homer's  
verse was sung to music, but that of Hesiod and  
Archilochus, and even that of Mimnermus and  
Phocylides.

Cicero *Letters to Atticus* If this compact with me  
is not being kept,<sup>1</sup> then I hug myself to think how  
our gallant Jerusalemite plebeian-maker<sup>2</sup> will know  
what a fine return he has made me for my brilliant  
orations in his behalf, to which you may now expect  
a super-palinode.

## LYRA GRAECA

Suid παλινοδία· ἐναντία ὁδός· παλινωδία δὲ ἐναντία ὥδή, ἣ τὸ τὰ ἐνάντια εἰπεῖν τοῖς προτέροις καὶ ῥῆμα παλινωδῶ καὶ παροιμία ᾄδων παλινωδίαν

Macarius *Paroem* 2 210 Στησίχορος παλινωδίαν ᾄδει· ἐπὶ τῶν μεταβαλλομένων ἐπὶ τοῖς βελτίοσιν.

Suid τρία Στησιχόρου· στροφὴν, ἀντίστροφον, ἐπωδόν. ἐπωδικὴ γὰρ πᾶσα ἡ τοῦ Στησιχόρου ποίησις. καὶ τὸν τελέως ἄμουσόν τε καὶ ἀπαίδευτον λοιδοροῦντες ἔφασκον ἂν οὐδὲ τρία τὰ Στησιχόρου εἰδέναι.

See also Serv *Cent Metri Gr Lat.* 4 458 ff, Anon. *Ibid* 6 623, Plot. *Ibid* 544, Gal *Plat et Hipp* 309 M, Luc *V H* 2 15, Dio Chr. *Or* 2 25, Synes. *In* fin, Cic

## ΣΤΗΣΙΧΟΡΟΥ ΜΕΛΩΝ

### 1-4 Ἀθλα ἐπὶ Περίῳ

*EM* 544 4 (with *E Soib*, *E Guil*, Suid) Κύλλαρὸς ἵππος Κάστωρος, παρὰ τὸ κέλλειν, ὁ ταχύς Στησίχορος ἐν ταῖς ἐπὶ Περίῳ <sup>1</sup> Ἀθλοῖς τὸν μὲν Ἑρμῆν δεδωκέναι φησὶ τοῦ Διοσκοούρου Φλόγεον καὶ Ἀρπαγον ὠκία τέκνα Ποδάργης, Ἦραν δὲ Ξάνθον καὶ Κύλλαρων

Ἑρμᾶς μὲν Φλόγεον <σφιν> ἔδωκε καὶ  
Ἀρπαγον ὠκέα τέκνα Ποδάργας,  
Ἦρα δὲ Ξάνθον καὶ Κύλλαρων

<sup>1</sup> *mes ἐπιπελίοις*

<sup>1</sup> in the inscr on the book held by the seated aulode on the Naucratis vase *J H S* 1905 p 121, *στησίχορον ὕμνον ἔγειναι*, the word is apparently merely an epithet, not the poet's

## STESICHORUS

Suidas *Lexicon* παλινοδία.—a return journey; but παλινοδία means a return or counter song, or saying the opposite to what one has said, the verb is παλινοδῶ, and there is a proverb 'singing a palinode or recantation'

Macarius *Proverbs*, Stesichorus sings a palinode used of those who change their minds for the better

Suidas *Lexicon* The three of Stesichorus — strophè, antistrophè, and epode; because all the poetry of Stesichorus was epodic And when the ancients wanted to abuse an uncultivated man they said that he didn't know even the three of Stesichorus

*de Sen.* 23, *Ox Pap* 2 p 59, Sch. Pind *I.* 1. 11, Sch. Eur *Phoen* 166, Philod *Mus* 18 35, 87 8, Ibyc p 78.<sup>1</sup>

## THE POEMS OF STESICHORUS<sup>2</sup>

### 1-4 THE FUNERAL GAMES OF PELIAS

*Etymologicum Magnum* (and other sources) Cyllarus [or Bow-legs] —the horse of Castor, from κέλλειν to drive (ashore), 'the swift one' Compare Stesichorus in the *Funeral Games of Pelias*

Of Hermes had they Flame-bright and Snatcher  
the children of Whitefoot, and of Hera Bayaid and  
Bow-legs<sup>3</sup>

name for a possible Stesichorean *Hymn* of Sch. Ar *Nub.* 967, Clem. Al. *Str* 1 16 78 5, and fr 97 below <sup>2</sup> arranged in antiquity in 26 Books, some of the poems occupying more than one Book <sup>3</sup> they the Dioscuri (Suid), competing in the horse race

## LYRA GRAECA

2, 3

Ath 4 172 d περμάταν δὲ πρῶτον φησι μνημονεῖσαι Πανύ-  
ασσιν Σέλευκος, ἐν οἷς Περὶ τῆς παρ' Αἰγυπτίοις Ἀνθραποθυσίας  
διηγεῖται, πολλὰ μὲν ἐπιθεῖναι λέγων πέμματα, πολλὰς δὲ  
νοσσάδας ὕρνεις, προτέρου Στησιχόρου ἢ Ἰβύκου ἐν τοῖς Ἀθλοῖς  
ἐπιγραφομένοις εἰρηκότος φέρεσθαι κ τ λ

φέρεσθε τὰ παρθενόδωρα,  
σασαμίδας<sup>1</sup> χόνδρον τε καὶ ἐγκρίδας ἄλλα τε  
πέμματα καὶ μέλι χλωρόν.

ὅτι δὲ τὸ ποίημα τοῦτο Στησιχόρου ἐστὶν ἱκανώτατος μάρτυς  
Σιμωνίδης ὁ ποιήτης, ὃς περὶ τοῦ Μελέαγρου τὸν λόγον ποιούμενός  
φησιν (fr 61)· 'οὕτως γὰρ Ὅμηρος ἡδὲ Στησίχορος ἔεισε λαοῖς'  
ὁ γὰρ Στησίχορος οὕτως εἶρηκεν ἐν τῷ προκειμένῳ ᾄσματι τοῖς  
Ἀθλοῖς

θρῶσκων μὲν ἄρ' Ἀμφιάραος, ἄκοντι δὲ νίκασεν  
Μελέαγρος.<sup>2</sup>

4

Zenob *Poioem* 1 173

χειροβρῶτι δεσμῶ·

τοῖς πυκτικοῖς ἱμῶσι διὰ τὸ τὰς σόρκας διαλύπτειν καὶ ἀναλίσκειν  
βέλτιον δὲ τὸν δεσμὸν ἀκούειν τὸν ἀποβιβράσκοντα τῷ χεῖρι  
ἐδέθη γὰρ ἐν τινὶ πέτρᾳ ἢ Τυρῷ<sup>3</sup> Στησίχορος ἐν ἀρχῇ<sup>4</sup> τῶν ἐπὶ  
Πελίδι Ἀθλων

5-10 Τηρυονηίς

Sti 3 148 εἰόκασι δὲ οἱ παλαιοὶ καλεῖν τὸν Βαῖτιν Ταρτησσόν,  
τὰ δὲ Γάδειρα καὶ τὰς πρὸς αὐτὴν νήσους Ἐρύθειαν διόπερ οὕτως

<sup>1</sup> Kleine Cas mss φέρεσθαι (ightly) and τῇ παρθένῳ δώρας  
ἀσαμίδας <sup>2</sup> ἄρ' Kleine: mss γὰρ <sup>3</sup> B, T was mother of  
Pelias mss ἐδέθηθη and πετραίῳ <sup>4</sup> Schm. mss εὐνορχεῖν

## STESICHORUS

### 2, 3

Athenaeus *Doctors at Dinner* <sup>1</sup> Cakes, according to Seleucus, are first mentioned by Panyassis in his *Account of the Human Sacrifices in Egypt*, in which he says that they offered many a cake and many a capon, although Stesichorus or Ibycus had written before him in the work called *Funeral Games*

Bring your maid-gifts, sesame-cakes, goats, sweet-oil cakes, cakes of all sorts, and with them yellow honey.<sup>2</sup>

Note here that there is excellent authority for ascribing that poem to Stesichorus rather than Ibycus, namely the poet Simonides where he says in a passage about Meleager [and the spear-throwing] 'So Homer and Stesichorus sang to the peoples' For in the poem in question Stesichorus says

In the leap the victor was Ampharaus, and in the javelin Meleager

### 4

Zenobius *Proverbs*

aim-gnawing bonds

boxing-thongs, because they cut and wear the flesh, or more probably the bonds [or the bondage] that eat away the arms [or the hands] for Tyro was bound [or imprisoned] in a rocky place, Stesichorus at the beginning of the *Funeral Games of Pelias*

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### 5-10` THE TALL OF GERYON

Strabo *Geography* The ancients appear to call Baetis Tartessus, and Gadesia and the islands near it Erytheia,

<sup>1</sup> cf Ath 14 645 e (Στησίχορος)      <sup>2</sup> prob from description of the wedding of Admetus and Alcestis

## LYRA GRAECA

εἰπεῖν ὑπολαμβάνουσι Στησίχορον περὶ τοῦ Γηρύονος βουκόλου<sup>1</sup>  
 διότι γεννηθείη

. . . σχεδὸν ἀντιπέρας κλεινᾶς Ἐρυθείας  
 Ταρτησσοῦ ποταμοῦ πυρὰ παγὰς ἀπείρονας  
 ἀργυρορίζους  
 ἐν κευθμῶνι πέτρας<sup>2</sup>

### 6

Sch Hes. *Theog* 287 ἔστι δὲ ὁ Γηρύωνος ἐς Καλλιρρόης τῆς  
 Ὠκεανοῦ καὶ Χρυσάορος Στησίχερος δὲ ἐξ χεῖρας ἔχειν φησὶ καὶ  
 ἐξ πόδας καὶ ὑπόπτερον εἶναι

e g. ἐξάχερ' ἐξαπόδαν θ' ὑπόπτερόν τε<sup>3</sup>

### 7

Ath 11 499 a Στησίχορος δὲ τὸ παρὰ Φόλῳ τῷ Κενταύρῳ  
 ποτήριον σκύφειον δέπας καλεῖ ἐν ἴσῳ τῷ σκυφοειδέος λέγει δ' ἐπὶ  
 τοῦ Ἡρακλεῖος

σκύφειον δὲ λαβὼν δέπας ἔμμετρον ὡς τριλά-  
 γυνον  
 πλ' ἐπισχόμενος, τό ρά οἱ παρέθηκε Φόλος  
 κεράσας<sup>4</sup>

### 8

Ibid 11 781 a (p 16 Kaib) τὸν δὲ Ἥλιον ὁ Στησίχορος  
 ποτηρίῳ διαπλεῖν φησὶ τὸν Ὠκεανὸν ᾧ καὶ τὸν Ἡρακλεῖα περαιω-  
 θῆναι ἐπὶ τὰς Γηρύονος βόας ὕρμῳντα

Ibid. 469 e ὅτι δὲ καὶ ὁ Ἥλιος ἐπὶ ποτηρίου διεκομίζετο ἐπὶ  
 τὴν δύσιν Στησίχορος μὲν οὕτως φησὶν

Ἀέλιος<sup>5</sup> δ' Ὑπεριονίδας δέπας ἑσκατέβαινε  
 χρύσειον, ὄφρα δι' Ὠκεάνοιο περάσας  
 ἀφίκοιθ' ἱερὰς ποτὶ βένθεα νυκτὸς ἑρεμνᾶς  
 ποτὶ ματέρα κουριδίαν τ' ἄλοχον παῖδάς τε  
 φίλους·  
 ὁ δ' ἐς ἄλσος ἔβα δάφναισι κατὰσκιον ποσὶν  
 παῖς Διός<sup>6</sup>

<sup>1</sup> Kramei mss βουκόλιου <sup>2</sup> Heim. mss κευθμὼν πέτραις  
<sup>3</sup> E, cf Luc *Thor* 62, M Plot. *471. Lat* 6 544 <sup>4</sup> mss

## STESICHORUS

and so they understand Stesichorus where he says that the keeper of Geryon [Eulytion] was born

hard over against the famous Erytheia, beside the never-ending silver-rooted <sup>1</sup> waters of Tartessus, in the hold of a rock

### 6

Scholast on Hesiod's *Theogony*. Geryon is the son of Chrysaor and Callirrhoe daughter of Oceanus, Stesichorus calls him

six-handed and six-footed and with wings

### 7 <sup>2</sup>

Athenaeus *Doctors at Dinner* Stesichorus calls the wine-cup used at Pholus' the Centaur's a cuppy—that is a cup like—bowl He says of Heracles

The cuppy bowl three flagons deep which Pholus mixed and put before him, he took, put to his lips, and drank.

### 8

The Same According to Stesichorus the Sun crosses the ocean in a cup, and in the same cup Heracles passed over on his way to get the cattle of Geryon <sup>3</sup>

The Same Of the Sun's passage to his setting upon a cup we thus learn from Stesichorus

Then went Helios son of Hyperion down into his golden goblet for to cross the Ocean and come to the deeps of sacred murky night, unto mother and wedded wife and children dear, and the son of Zeus <sup>4</sup> went afoot into the laurel-shaded grove

<sup>1</sup> whose source is near the silver-mines      <sup>2</sup> cf Ath 11  
499 e      <sup>3</sup> cf Eust 1632 23      <sup>4</sup> prob Heracles

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σκυφίον κέρασας. perh κέρασας      <sup>5</sup> mss ἄλιος Kaib.  
ἄμος δ': Garrod ἄλιον      <sup>6</sup> ποσὶν B: mss ποσσὶ

# LYRA GRAECA

9

Paus 8 3 2 [π Ἀρκαδίας] Πολλαντίου μὲν δὴ καὶ ὁ  
Στησίχορος ὁ Ἱμεραῖος ἐν Γηρυονίῳ ἐποιήσατο μνήμην

10

Sch Ap Rh 1 211 Στησίχορος δὲ ἐν τῇ Γηρυονίδι καὶ  
νῆσόν τινα ἐν τῷ Ἀτλαντικῷ πελάγει

## Σαρπαδονίαν<sup>1</sup>

φησίν

## 11 Δάφνις

Ael VH 10 18 Δάφνιν τὸν βουκόλον λέγουσιν οἱ μὲν  
ἐρώμενον Ἑρμοῦ, ἄλλοι δὲ νῖόν τὸ δὲ ὄνομα ἐκ τοῦ συμβάντος  
σχεῖν γενέσθαι μὲν αὐτὸν ἐκ Νύμφης, τευχθέντα δὲ ἐκτεθῆναι ἐν  
δάφνῃ τὰς δ' ὑπ' αὐτοῦ βουκολουμένας βοῖς φασιν ἀδελφὰς  
γεγοῖναι τῶν Ἥλιου, ὧν Ὅμηρος ἐν Ὀδυσσεΐᾳ μέμνηται βου-  
κολῶν δὲ κατὰ τὴν Σικελίαν ὁ Δάφνις, ἡράσθη αὐτοῦ Νύμφη μία,  
καὶ ὠμίλησε καλῶ ὄντι καὶ νέῳ καὶ πρῶτον ὑπηνήτη, ἔνθα τοῦ  
χρόνου ἡ χαριεστάτη ἐστὶν ἡβη τῶν καλῶν μεираίων, ὥς που φησι  
καὶ Ὅμηρος συνθήκας δὲ ἐποίησε μηδεμιᾷ ἄλλῃ πλησιάσαι αὐτόν,  
καὶ ἐπηπείλησεν ὅτι πεπρωμένον ἐστὶν αὐτὸν στερηθῆναι τῆς  
ὑψους, εἰ ἀν παραβῇ καὶ εἶχον ὑπὲρ τούτων ῥήτραν πρὸς ἀλλήλους  
χρόνῳ δὲ ὕστερον βασιλέως θυγατρὸς ἐρασθείσης αὐτοῦ οἰνωθεὶς  
ἔλυσε τὴν ὁμολογίαν, καὶ ἐπλησίασε τῇ κόρῃ ἐκ δὲ τούτου τὰ  
βουκολικὰ μέλη πρῶτον ἤσθη, καὶ εἶχεν ὑπόθεσιν τὸ πάθος τὸ  
κατὰ τοὺς ὀφθαλμοὺς αὐτοῦ καὶ Στησίχορόν γε τὸν Ἱμεραῖον  
τῆς τοιαύτης μελοποιίας ὑπάρξασθαι

Diod Sic 4 84 νυνὶ δὲ περὶ Δάφνιδος πειρασόμεθα διελθεῖν τὰ  
μυθολογούμενα Ἡραΐα γὰρ ὕρη κατὰ τὴν Σικελίαν ἐστίν, ἣ φασὶ  
κάλλει τε καὶ φύσει καὶ τόπων ιδιότησι πρὸς θερυνὴν ἀνεσιν καὶ ἀπό-  
λαυσιν εὖ πεφυκέναι πολλὰς τε γὰρ πηγὰς ἔχειν τῇ γλυκύτητι  
τῶν ὑδάτων διαφόρους καὶ δένδρεσι παντοίοις πεπληρῶσθαι εἶναι δὲ  
καὶ δρυῶν μεγάλων πλῆθος, φερουσῶν καρπὸν τῷ μεγέθει διαλλάτ-

<sup>1</sup> mss σαρπηδ



## STESICHORUS

### 9

Pausanias *Description of Greece* [on Arcadia] · Now Pallantium is mentioned by Stesichorus of Himera in the *Tale of Geryon*

### 10

Scholiast on Apollonius of Rhodes *Argonautica* But Stesichorus says in the *Tale of Geryon* that there is an island called

### Sarpedonia

in the Atlantic Sea

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### 11 DAPHNIS

Aelian *Historical Miscellanies* Daphnis the Neatheid according to some authorities was the beloved, and according to others the son, of Hermes, and is said to have received this name from the circumstance that his mother, who was a Nymph, exposed him under a *daphnè* or bay-tree. The cows which he tended were sisters of the cattle of the Sun, of which Homer tells in the *Odyssey*. And while he watched them in Sicily, one of the Nymphs fell in love with him and had him for her mate, as well she might, seeing that he was both a handsome lad and then 'making the first hair to his lip,' which, as Homer says, 'is the fairest season of youth' in a person with good looks. And more, she made a covenant with him that he would have to do with no other woman, threatening him with the certain loss of his sight if he should break his word. So it was agreed, but some time after, a king's daughter falling in love with him, he broke the covenant when he was overcome with wine, and lay with her. From this story arose the Bucolic songs or lays of herdsmen, having for their theme the blinding of Daphnis. The first composer of such songs was Stesichorus of Himera.

Diodorus of Sicily *Historical Library* We will now try to narrate the myth of Daphnis. It seems there are certain highlands in Sicily called the Heraean Hills, which for their beauty, character, and physical peculiarities are said to be excellently suited for a summer holiday. The district possesses an abundance of springs remarkable for the sweetness of their water, and is full of trees of every sort, among them a multitude of great oaks<sup>1</sup> which bear fruit of unusual

## LYRA GRAECA

τοντα, διπλασιάζοντα τῶν ἐν ταῖς ἄλλαις χώραις φυομένων ἔχειν δὲ καὶ τῶν ἡμέρων καρπῶν αυτομάτων, ἀμπέλου τε πολλῆς φυομένης καὶ μήλων ἀμυθῆτου πλήθους διδὲ καὶ στρατόπεδόν ποτε Καρχηδονίων ὑπὸ λιμοῦ πιεζόμενον διαθρέψαι, παρερχομένων τῶν ὀρῶν πολλαῖς μυριάσι χορηγίας εἰς τροφήν ἀνέκλειπτον ἐν ταύτῃ δὲ τῇ χώρᾳ συναγκείας δένδρων οὔσης θεοπρεποῦς καὶ Νύμφαις ἄλσους ὀνειμένου μυθολογοῦσι γεννηθῆναι τὸν ὀνομαζόμενον Δάφνιν, Ἐρμοῦ μὲν καὶ Νύμφης υἱόν, ἀπὸ δὲ τοῦ πλήθους καὶ τῆς πυκνότητος τῆς φυομένης δάφνης ὀνομάσθαι Δάφνιν τοῦτον δ' ὑπὸ Νυμφῶν τραφέντα, καὶ βοῶν ἀγέλας παμπληθεῖς κεκτημένον, τούτων ποιεῖσθαι πολλὴν ἐπιμέλειαν ἀφ' ἧς αἰτίας βουκόλον αὐτὸν ὀνομασθῆναι φύσει δὲ διαφόρῳ πρὸς εὐμέλειαν κεχορηγημένον ἐξευρεῖν τὸ βουκολικὸν ποίημα καὶ μέλος, ὃ μέχρι τοῦ νῦν κατὰ τὴν Σικελίαν τυγχόνει διαμένον ἐν ἀποδοχῇ μυθολογοῦσι δὲ τὸν Δάφνιν μετὰ τῆς Ἀρτέμιδος κυνηγεῖν ὑπηρετοῦντα τῇ θεῇ κεχαρισμένως, καὶ διὰ τῆς σίριγγος καὶ βουκολικῆς μελωδίας τέρπειν αὐτὴν διαφερόντως λέγουσι δ' αὐτοῦ μίαν τῶν Νυμφῶν ἐρασθεῖσαν προειπεῖν, ἔαν ἄλλη τινὶ πλησιάσῃ, στερήσεται τῆς ὀράσεως καὶ κείνῳ ὑπὸ τινος θυγατρὸς βασιλέως καταμεθυσθέντα καὶ πλησιάσαντα αὐτῇ, στερηθῆναι τῆς ὀράσεως κατὰ τὴν γεγεννημένην ὑπὸ τῆς Νύμφης πρόρρησιν

### 12-17 Ἑλένα

Ἰσοκρίτης *Hcl* 64 ἐνεδείξατο δὲ (ἡ Ἑλένη) καὶ Στησιχόρῳ τῷ ποιητῇ τὴν ἐαυτῆς δυνάμιν ὅτε μὲν γὰρ ἀρχόμενος τῆς <Ἑλένης> φθόγγου ἐβλασφήμησέ τι περὶ αὐτῆς, ἀνέστη τῶν ὀφθαλμῶν ἐστερημένος, ἐπειδὴ δὲ γινούσῃ τὴν αἰτίαν τῆς συμφορᾶς τὴν καλουμένην Παλινφιδίαν ἐποίησε, πάλιν αὐτὸν εἰς τὴν αὐτὴν φύσιν κατέστησεν

Sch Eur *Oi* 249 [ἐπίσημον ἔτεκε Τυνδάρῳ ἐς τὸν ψόγον | γένος θυγατέρων δυσκλές τ' ἂν Ἑλλάδα] Στησιχόρῳ φησιν ὡς θύων τοῖς θεοῖς Τυνδάρῳ Ἀφροδίτης ἐπελάθετο διδὲ ὀργισθεῖσαν τὴν θεὸν διγάμους τε καὶ τριγάμους καὶ λειψάνδρους αὐτοῦ τὰς θυγατέρας ποιῆσαι<sup>1</sup> ἔχει δὲ ἡ χυμῆσις οὕτως

<sup>1</sup> πάλιν ἐποίησεν

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size, indeed twice as large as is found in other parts. Here too some of the fruits of cultivation grow of themselves, vines in profusion and apples in an incredible plenty. Indeed a Carthaginian army once lived on this country when they had otherwise starved to death, these highlands coming to their aid with a limitless and inexhaustible supply of food. In this country, at a spot divinely fair where two tree clad valleys meet in a grove sacred to the Nymphs, the story goes that the child afterwards called Daphnis was born the son of Hermes and a Nymph, and received his name from the abundance and density of the bay-trees that grew there. Brought up by the Nymphs, this Daphnis came to be master of immense herds of cattle, which were his incessant care, whence his name of Neatheid. And being endowed with a great gift for melody, he invented the Bucolic or Pastoral poetry and music which remain in favour in Sicily to this day. It is further said that Daphnis attended Artemis on her hunting with much pleasure to the Goddess, delighting her with his pipe and his pastoral melodies. And we are told that one of the Nymphs, who fell in love with him, warned him that if he had to do with any other woman he would lose his sight, and that being made drunk and led astray by some princess, he lost it as the Nymph had foretold.<sup>1</sup>

### 12-17 HÆLEN

Isocrates *Helen*. Moreover Helen displayed her power to the poet Stesichorus. Having found some fault with her at the beginning of his poem the *Helen*, he went away [from the performance] blind, and then when, realising the cause of his misfortune, he composed what is called the *Palmode* or Recantation, she restored him his sight.

Scholiast on Euripides *Orestes* ['Conspicuous for blame were all the daughters begotten of Tyndareus, and of ill-repute throughout all Greece']. According to Stesichorus, when Tyndareus was sacrificing to the Gods he forgot Aphrodite, and for this the Goddess made his daughters twice-wed, thrice-wed, and husband-forsakers. The passage runs thus:

<sup>1</sup> cf. Vurtheim p. 73, and Ritz *Epig u. Skol* p. 262

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οὐνεκα Τυνδάρεος <sup>1</sup>

ρέζων ποτὲ πᾶσι θεοῖς μούνας λάθ' ἠπιοδώρῳ

Κύπριδος· <sup>2</sup> κείνα δὲ Τυνδαρέω κόρας <sup>3</sup>

χολωσαμένα διγάμους τε καὶ τριγάμους τίθησι  
καὶ λιπεσάνορας.

### 13

Paus 2 22 6 [π Ἀργος] πλησίον δὲ τῶν Ἀνίκων, Εἰλει-  
θυίας ἐστὶν ἱερόν, ἀνάθημα Ἑλένης ὅτε σὺν Πειρίθῳ Θησέως ἀπελ-  
θόντος εἰς Θεσπρώτους Ἀφιδνά τε ὑπὸ Διοσκοῦρων ἐάλω καὶ ἤγετο  
εἰς Λακεδαίμονα Ἑλένη ἔχειν μὲν γὰρ αὐτὴν λέγουσιν ἐν γαστρὶ,  
τεκοῦσαν δὲ ἐν Ἀργεὶ καὶ τῆς Εἰλειθυίας ἰδρυσσάμενην τὸ ἱερόν, τὴν  
μὲν παῖδα ἦν ἔτεκε Κλυταιμνήστρᾳ δοῦναι, συνρικεῖν μὲν γὰρ ἤδη  
Κλυταιμνήστραν Ἀγαμέμνονι αὐτὴν δὲ ὕστερον τούτων Μενελάῳ  
γῆμασθαι, καὶ ἐπὶ τῷδε Εὐφορίων Χαλκιδεὺς καὶ Πλευρώνιος  
Ἀλέξανδρος ἔπη τοιήσαντες, πρότερον δὲ ἔτι Στησίχορος ὁ  
Ἱμεραῖος, κατὰ ταῦτά φασιν Ἀργείοις Θησέως εἶναι θυγατέρα  
Ἰφιγένειαν

### 14

Sch II 2 339 [πῇ δὲ συνθεσίας τε καὶ ὄρνια βήσεται ἡμῖν ]  
τῶν ἐκ τῆς Ἑλλάδος ἀρίστων ἐπὶ μνηστείᾳ τῆς Ἑλένης πάροντων  
διὰ τὸ γένος καὶ τὸ κάλλος, Τυνδάρεως ὁ πατὴρ αὐτῆς, ὥς τινὲς  
φασὶ, φυλασσόμενος μὴ ποτὲ ἓνα αὐτῶν προκρίας τοὺς ἄλλους  
ἐχθροὺς ποιήσῃται, κοινὸν αὐτῶν ἔλαβον ὄρνον ἢ ῥ' ἢ τῷ ληψομένῳ  
τὴν παῖδα ἀδικουμένῳ περὶ αὐτὴν σφόδρα πάντος ἐπαμυνεῖν διόπερ  
Μενελάῳ αὐτὴν ἐκδίδωσι καὶ μετ' οὐ πολὺ ἀρπασθείσης αὐτῆς ὑπὸ  
Ἀλεξάνδρου ἐκοινώνησαν τῇ στρατείᾳ διὰ τοὺς γειομένους ὄρτους  
ἵστορεῖ Στησίχορος

<sup>1</sup> mss τυνδάρεως      <sup>2</sup> ποτὲ heie B mss after οὐνεκα  
μούνας B mss μόνης, μιᾶς      <sup>3</sup> mss κόρας, κούρας, κ' ἴρας

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How Tyndareus one day in making sacrifice to all the Gods forgot the joy-giving Cypris, and in anger she caused the maidens of Tyndareus to be twice-wed and thrice, and forsakers of husbands

### 13

Pausanias *Description of Greece* [on Argos] Near the temple of the Twin Brethren is one dedicated to Ilithyia by Helen when, upon Theseus' departure into Thesprotis with Peirithous, Aphidna was taken by the Dioscuri and Helen carried off to Sparta. It is said that she was then with child, and being brought to bed at Argos and dedicating the temple to Ilithyia she gave the daughter she bore into the care of Clytemnestra, already the queen of Agamemnon, and some time afterwards was married to Menelaus. And on this account Euphoriion of Chalcis and Alexander of Pleuron in their epic poetry, and Stesichorus of Himera before them, all declare that the Argives hold Iphigeneia to have been the daughter of Theseus.

### 14

Scholiast on the *Iliad* ['what will become of our covenants and oaths?'] According to some authorities, when the best men in Greece came to win Helen because of her birth and beauty, her father Tyndareus for fear that his preference for one should make the rest his enemies, made them all take an oath that if the successful suitor suffered wrong in respect of his daughter, they would all come with a will to his aid, and so gave her to Menelaus. And when soon afterwards she was carried off by Paris, they joined the expedition because of their oaths. The story is told by Stesichorus.

## LYRA GRAECA

### 15

Ath 3 81 d Κυδωνίων δὲ μήλαν μνημονεύει Στησίχορος ἐν  
Ελένῃ οὕτως

πολλὰ μὲν Κυδώνια μάλα ποτερρίπτουν ποτὶ  
δίφρον ἄνακτι,  
πολλὰ δὲ μύρσινα φύλλα  
καὶ ῥοδίνους στεφάνους ἴων τε κορωνίδας οὔλας

### 16

Ibid 10 451 d καὶ Στησίχορος δὲ ἐν Ἑλένῃ  
λιθαργύρεον ποδονιπτῆρα <sup>1</sup>

### 17

Aig Theoc1 18 τοῦτο τὸ εἰδύλλιον ἐπιγράφεται Ἑλένης  
Ἐπιθαλάμιος καὶ ἐν αὐτῷ τινα εἴληπται ἐκ τοῦ πρώτου Στησιχόρου  
Ἑλένης <sup>2</sup>

## 18 Παλινωδία

Hor *Eroi* 17 38

. . paratus expiare seu porposceis  
centum iuencos, sive mendaci lyia  
voles sonari, tu pudica, tu proba  
perambulabis astra sidus aureum  
infamis Helenae Castor offensus vicem  
fraterique magni Castoris, victi piece  
adempta vati reddidere lumina  
et tu

Plat *Περ* 586 b Ἄρ' οὐκ ἀνάγκη καὶ ἡδοναῖς συνεῖαι  
μεμειγμέναις λύπαις, εἰδώλοις τῆς ἀληθοῦς ἡδονῆς καὶ ἐσκιαγρα-  
φημέναις, ὑπὸ τῆς παρ' ὁλλήλας θέσεως ἀποχραινομέναις, ὥστε  
σφοδρὸν ἐκατέρας φαίνεσθαι, καὶ ἔρωις ἑαυτῶν λυττῶντας τοῖς

<sup>1</sup> peih nominative

<sup>2</sup> mss Ἑ ἐπιθαλαμίου

<sup>1</sup> prob ref. to marriage of Helen and Menelaus <sup>2</sup> vitri-  
fied lead <sup>3</sup> prob the name given to a new prelude to the  
*Helen*, not to an entirely new poem <sup>4</sup> this points to S.'s

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### 15

Athenaeus *Doctors at Dinner* Quinces are mentioned by Stesichorus in his *Helen* thus :

Many the quinces they cast upon the chariot of the king, many the leaves of myrtle, and garlands of roses and twisted wreaths of violets <sup>1</sup>

### 16

The Same Stesichorus too, in his *Helen*, speaks of  
a footbath of litharge <sup>2</sup>

### 17

Introduction to Theocritus' 18th *Idyll* This idyll is called the *Epithalamy of Helen*, and certain things in it are taken from the first Book of Stesichorus' *Helen*.

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### 18 THE PALINODE <sup>3</sup>

Horace *Epodes* . I will expiate my sin whether you ask of me a hecatomb of oxen or, sung by a lying lute, would fain be a golden constellation walking modest and maiden—you !—amid the stars <sup>4</sup> When Helen was defamed, the wrath of Castor and great Castor's brother was overcome by supplication, and they restored the light to the poet that was blind ; even so do you <sup>5</sup>

Plato *Republic* Does it not follow then that the pleasures such men have to do with are mixed with pains, mere phantoms of the true pleasure, perspective paintings of it, taking each its depth of colour from contrast in juxtaposition with its particular pain and for that reason appearing great, pleasures which make foolish persons madly in love with

having thus apotheosised H , cf Eur *Hel* 1666, Or. 1636 (Vurtheim) <sup>6</sup> the supplication was H's, the Romans (and Byzantine Greeks) regarded the Dioscuri as healers, cf Pers, 2 36 (Sch ) and Vurtheim p 69 , see also Suid. *Φορμίων*

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ἄφροσιν ἐντίκτειν καὶ περιμαχήτους εἶναι, ὥσπερ τὸ τῆς Ἑλένης εἶδωλον ὑπὸ τῶν ἐν Τροίᾳ Στησίχορος φησι γενέσθαι περιμάχητον ἀγνοῖ τῆς ἀληθοῦς,

Zon 1338 μάτην ἀντὶ τοῦ ματαίως ἀπὸ τοῦ θηλυκοῦ εἰς ἐπίρρημα Στησίχορος μάτας εἶπον <sup>1</sup>

Anistid 2 572 καὶ ταῦτα μὲν δὴ ταῦτα μέτειμι δ' ἐφ' ἕτερον προοίμιον κατὰ Στησίχορον σκιαμαχῶν μὲν οὖν πως οἶδ' ὅτι δεῖ πρὸς οὓς γὰρ εἰρήσεται τὰ λεγόμενα οὐχ ἡκουσιν ὥστε συμβαίνει ἅμα μὲν σχεδὸν ὥσπερ ἂν εἰς μάτην γίνεσθαι τοὺς λόγους, ἅμα δ' εἶναι σαφέστατον ὥς ὀρθῶς καὶ προσηκόντως εἰρήσονται αὐτόθεν γὰρ που φανερόν, ὅτι οὐ τὸ ἡμέτερον αἴτιον οὔτε νῦν οὔτε ἄλλοτε πώποτε, σὺν θεοῖς εἰπεῖν, ἀλλ' ἡ τουτων περὶ πάντα συνηθὴς ῥαθυμία

Plat *Phaedr* 243 a ἐμοὶ μὲν οὖν, ὦ φίλε, καθήρασθαι ἀνάγκη ἔστιν δὲ τοῖς ἀααρτάνουσι περὶ μυθολογίαν καθαροὺς ἀρχαῖος δὲ Ὅμηρος μὲν οὐκ ἥσθετο, Στησίχορος δὲ τῶν γὰρ ὁμμάτων στερηθεὶς διὰ τὴν Ἑλένης κακηγορίαν οὐκ ἠγνόησεν ὥσπερ Ὅμηρος, ἀλλ' ἅτε μουσικὸς ὢν ἔγνω τὴν αἰτίαν, καὶ ποιεῖ εὐθύς. Οὐκ ἔστ' ἔτυμος κ τ λ καὶ ποιήσας δὴ πᾶσαν τὴν καλουμένην Παλιν-φιδίαν παράχρημα ὀνέβλεψεν

μάτας εἶπον μέτειμι δ' ἐφ' ἕτερον προοίμιον <sup>2</sup>  
οὐκ ἔστ' ἔτυμος λόγος οὗτος·  
οὐδ' ἔβας ἐν ναυσὶν εὐσέλμοις,  
οὐδ' ἔκεο πέρεγμα Τροίας

### 19-20 Ἐριφύλα

Apollod 3 10 3 (3 121) εἶρον δὲ τινὰς λεγομένους ἀνα-στῆναι ὑπ' αὐτοῦ (Ἀσκληπίου) Καπανέα καὶ Δουκοῦργον, ὡς Στῆσι-χορός φησιν ἐν Ἐριφύλῃ, Ἰππύλυτον .

<sup>1</sup> E, C R 1921 mss εἰπών cf Vcl E M 212 μάτας εἶπεν

<sup>2</sup> not in Plato, for metrie cf 54

<sup>1</sup> cf Dio Chrys 11 40 (ἐν τῇ ὕστερον ᾠδῇ, 'in the latter poem'), Philostr *Apoll* 6 11 p 246 (πρότερος λόγος), Anistid 1.



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them and are fought for, as the phantom of Helen according to Stesichorus was fought for by the warriors at Troy in ignorance of the true Helen?

Zonaras *Lexicon*. μάτην for παραίως 'vainly,' an adverb made from the feminine [noun] compare Stesichorus 'I spake vanities'

Aristides *Orations* So much for that 'I will go seek another prelude' as Stesichorus says Now I know that I, like him, have to fight with shadows Those to whom my words will apply are not present, and therefore in a sense my words become vain and empty, although at the same time it is certain that they will be true and to the point For it is obvious that the fault is not nor ever can, save the mark, be mine, but rather lies with the entire and inveterate apathy of these gentlemen themselves<sup>1</sup>

Plato *Phaedrus* So it seems that I, my friend, must do expiation Now the precedent for expiation for sinners in mythology goes back, not indeed to Homer, but to Stesichorus, who when blinded for slandering Helen did not, like Homer, wonder why, but like a true scholar recognised the reason for what had befallen him and without more ado wrote 'This story' etc . and having finished the *Palmode* as it is called, immediately received his sight

I spake vanities, and I will go seek another prelude. This story is not true, thou wentest not in the benchèd ships, thou camest not to the city of Troy

### 19-20<sup>2</sup> ERIPHYLÈ

Apollodorus *Library* I find it maintained that the men Asclepius restored to life were Capaneus and Lycurgus,—and so they were according to Stesichorus in the *Eriphylè*—Hippolytus .

212, 2 72, 2 150 (Sch ), Tzet Lyc 113, Conon 18, Paus 3. 19 11 ('S thereupon composed the Palmode'), and Bergk for 20 further refs · Sch Lycophr *Alex* 822 ascribes the first mention of the phantom of H to Hesiod<sup>2</sup> cf Sext Emp *Math* 1. 261, Sch Pind *P.* 3 96, Sch. Eur *Alc* 2, Philod. εὐσεβ p 52 Gom

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### 20

Eust. *Il.* 316 16 Πίνδαρος δὲ οὐκ ἀδελφούς ἀλλὰ γονέας  
μητρὸς μάτρως ἔφη Στησίχορος δὲ πότερῳ τὸν κατὰ πατέρα  
πρόγονον εἶπεν, ἔνθα παρ' αὐτῷ Ἀμφίλοχος ἔφη τὸ

πάτρῳ ἑμὸν ἀντίθρον Μελάμποδα.

Μελάμπους γὰρ οὗ Ἀντιφάτης οὗ Ὀικλῆς οὗ Ἀμφιάραος, ὅθεν  
Ἀμφίλοχος

### 21 Εὐρωπεία

Sch Eur *Ph* 670 [ἔνθεν ἐξανῆκε γὰρ] ὁ μὲν Στησίχορος ἐν  
Εὐρωπείᾳ τὴν Ἀθηνῶν ἐσπαρκέναι τοὺς δδόντας φησίν

### 22-31 Ἰλίου Πέρσις

Dio Chrys *Or* 2 33 Emp Στησιχόρου δὲ καὶ Πινδάρου  
ἐπεμνήσθη τοῦ μὲν ὅτι μιμητῆς Ὀμήρου γενέσθαι δοικεῖ καὶ τὴν  
ἄλῳσιν οὐκ ἀναξίως ἐποίησε τῆς Τροίας, τοῦ δὲ Πινδάρου διὰ κ. τ. λ.

### 23

Ath 10 456 f τὸν Τρωικὸν μῦθον, ἐν ᾧ ὁ Ἑπείδς ὕδρῳ  
φορεῖ τοῖς Ἀτρείδαις, ὥς καὶ Στησίχορός φησιν

ῥέκτιρε γὰρ αὐτὸν ὕδωρ αἰεὶ φορέοντα Διὸς  
κούρα βασιλεῦσιν.<sup>1</sup>

<sup>1</sup> Eust δ' αὐτὸν and Διὸς κούροις

<sup>1</sup> cf Mill *Mél* 431 <sup>2</sup> under a representation of the Sack  
of Troy and the flight of Aeneas which form the central part  
of the sculptured slab known as the *Tabula Iliaca* (in the

## STESICHORUS

### 20<sup>1</sup>

Eustathius on the *Iliad* Pindar uses *μᾶτρως* not for the mother's brothers but for her parents. And Stesichorus uses *πάτρως* for an ancestor on the father's side, where he makes Amphilocheus say:

my father's forefather, the godlike Melampus,  
for Amphilocheus was son of Amphimachus son of Oicles son of  
Antiphates son of Melampus

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### 21 EUROPEIA

Scholiast on Euripides *Phoenissae* [the sowing of the dragon's teeth] According to Stesichorus in the *Europa* it was Athena who had sown the teeth

### 22-31 THE SACK OF TROY<sup>2</sup>

Dio Chrysostom *Oration*. He mentioned Stesichorus and Pindar because the former appears to have been an imitator of Homer and described the Sack of Troy in a poem of considerable merit, while the latter etc

### 23<sup>3</sup>

Athenaeus *Doctors at Dinner*. the Trojan story, in which Epeius carries water for the Atreidae, as also Stesichorus says

For the Daughter of Zeus pitied him to be always  
bearing water for the kings<sup>4</sup>

Capitoline Museum, ascribed to the 1st cent.) are the words 'Sack of Troy according to Stesichorus'. He was prob. the earliest authority for the story of the flight of A. to Italy cf. Stuart Jones *Cat. Mus. Capit.* p. 165 <sup>3</sup> cf. Eust. 1323. 57  
<sup>4</sup> daughter Athena

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### 24

Paus 10 27 2 [π τήν ἐν λείσχη Δελφῶν γραφήν τήν Πολυ  
νώτου] εἰς δὲ Ἑλλάβην Στησίχορος ἐν Ἰλίου Περσίδι ἐποίησε, εἰς  
Λυκίαν ὑπὸ Ἀπόλλωνος αὐτὴν κομισθῆναι

### 25

Tz Lyc 266 Στησίχορος γὰρ καὶ Εὐφορίων καὶ Ἀλέξανδρος ὁ  
Αἰτωλὸς ποιηταὶ φασὶ τὸν Ἑκτορα υἱὸν εἶναι τοῦ Ἀπόλλωνος

### 26

Sch Eucl Anal 10 [ῥιφθέντα πύργων Ἀστυάνακτ' ὅπ' ὀρθίων]  
. Στησίχορον μέντοι ἱστορεῖν<sup>1</sup> ὅτι τεθνήκοι καὶ τὸν τὴν  
Περσίδα συντεταχότα ποιητὴν, ὅτι καὶ ἀπὸ τοῦ τείχους  
ῥίψεϊν

### 27

Paus 10 26 1 [π τοῦ αὐτοῦ] Κλυμένην μὲν οὖν Στησίχορος  
ἐν Ἰλίου Περσίδι κατηρίθμηκεν ἐν ταῖς αἰχμαλώτοις

### 28

Ibid 9 [π τοῦ αὐτοῦ] ἐν δὲ ταῖς Πριάμου θυγατρᾶσι ἀριθμήσαι  
τις ἂν καὶ ταύτην (Μέδουσαν) κατὰ τοῦ Ἱμεραίου τὴν φῶήν

### 29

Haieroeer καθελὼν ἀντὶ τοῦ ἀνελὼν ἢ ἀποκτείνας  
ἐχρήσαντο δὲ οὕτω τῷ ὀνόματι καὶ ἄλλοι, ὥς καὶ Στησίχορος  
ἐν Ἰλίου Περσίδι καὶ Σοφοκλῆς ἐν Εὐμήλῃ

### 30

Ath 13 610 c εἰ μὲν τίς σου πύθεται τίνες ἦσαν οἱ εἰς τὸν  
δούριον ἵππον ἐγκατακλεισθέντες, ἐνδὲ καὶ δευτέρου ἔσως ἐρῖς  
ὄνομα, καὶ οὐδὲ ταῦτ' ἐκ τοῦ Στησιχόρου, σχολῇ γάρ, ἀλλ' ἐκ τῆς  
Σακάδα τοῦ<sup>2</sup> Ἀργεῖου Ἰλίου Περσίδος οὗτος γὰρ παμπόλλους  
τινὰς κατέλεξεν

<sup>1</sup> Colb mss Στησίχορος and ἱστορεῖ the statement is  
dependent on φασίν <sup>2</sup> Cas mss σακατου

## STESICHORUS

### 24

Pausanias *Description of Greece* [on the painting by Polygnotus in the public arcade at Delphi] Stesichorus says of Hecuba in the *Sack of Troy*, that she was taken by Apollo into Lycia

### 25<sup>1</sup>

Tzetzes on Lycophion The poets Stesichorus, Euphorion, and Alexander of Aetolia make Hector the son of Apollo.

### 26

Scholast on Euripides *Andromache* ['Astyanax hurled from the dizzy walls']. Stesichorus, however, relates that he was killed,<sup>2</sup> and the poet who composed the *Sack* that he was also thrown from the wall

### 27

Pausanias [on the same painting] Clymene<sup>3</sup> is numbered among the captive women by Stesichorus in his *Sack of Troy*

### 28

The Same [on the same] Medusa also according to the poem of the Himerian may be reckoned among the daughters of Priam

### 29<sup>4</sup>

Harpocration *Lexicon to the Ten Orators*· καθελῶν for ἀνελῶν 'having slain' This word is so used elsewhere, as for instance by Stesichorus in the *Sack of Troy* and by Sophocles in the *Eumelus*

### 30

Athenaeus *Doctors at Dinner* If you are asked the names of the warriors who were shut up in the Wooden Horse, you will perhaps give one or two, and even these you will hardly get from the works of Stesichorus, but from the *Sack of Troy* by Sacadas of Argos, who gives a long list of them

<sup>1</sup> cf Ibid. 658, Sch II 24 259, Ibyc 38    <sup>2</sup> or 'was killed first'    <sup>3</sup> handmaid of Helen II 3 141 (athetised by Aistrachius)    <sup>4</sup> cf Phot 122 1, Suid καθελῶν, Zon 1165

## LYRA GRAECA

Eust 1698 imt φασὶ δὲ τοὺς εἰς αὐτὸν κατὰβαντας τινὲς μὲν, ὧν καὶ Στησίχορος, ἑκατὸν εἶναι, ἕτεροι δὲ δώδεκα

### 31

Sch Eur O 1287 [ἄρ' ἐς τὸ κάλλος ἐκκεκώφεται ξίφη] ὅρα εἰς τὸ τῆς Ἑλένης κάλλος βλέψαντες οὐκ ἐχρήσαντο τοῖς ξίφεσιν, οἷόν τι καὶ Στησίχορος ὑπογράφει περὶ τῶν καταλεύειν αὐτὴν μελλόντων φησὶ γὰρ ἅμα τῷ τὴν ὕψιν αὐτῆς ἰδεῖν αὐτοὺς ἀφείναι τοὺς λίθους ἐπὶ τὴν γῆν

### 32 Κέρβερος

Poll 10 152 ἀρύβαλλος δὲ ἐπὶ τοῦ συσπάστου βαλλαντίου ἐν Ἀντιφάνους Αὐτοῦ ἐρῶντι καὶ ἐν τῷ Στησιχόρου Κερβέρῳ

### 33 Κύκνος

Sch Pind O 10 19 [τράπε δὲ Κυκνεῖα μάχα καὶ ὑπέρβιον Ἡρακλέα] ἐτράπη δὲ καὶ ὑπεχώρησεν ἐν τῇ πρὸς τὸν Κύκνον μίχῃ ὁ μέγιστος Ἡρακλῆς παρορμήσαντος Ἄρεος τὸν Κύκνον ἐμαχέσατο δὲ Ἡρακλῆς ὅτι κακόξενος ἦν Κύκνος καὶ ἐν παροδῷ τῆς Θεσσαλίας οἰκῶν ἀπεκαρτόμει τοὺς παριόντας ναὸν τῷ Ἀπόλλωνι βουλούμενος ἐκ τῶν κεφαλῶν οἰκοδομῆσαι, καὶ αὐτῷ παριόντι ἐπιβουλεύσαι ἠθέλησε συστάσης οὖν αὐτοῖς μάχης ἐφυγάδευσεν Ἡρακλῆς, συμβαλλομένου Ἄρεος τῷ παιδί Κύκνῳ ἄλλ' ὕστερον Ἡρακλῆς καὶ τοῦτον ἀπέκτεινε Στησίχορος ἐν <τῷ> ἐπιγραφομένῳ Κύκνῳ ἱστορεῖ

### 34 Νύστοι

Paus 10 26 1 [π τὴν ἐν λέσχῃ Δελφῶν γραφὴν τὴν Πολυγνώτων] ὥσαύτως δὲ καὶ Ἀριστομάχην ἐποίησεν (ὁ Στησίχορος) ἐν Νύστοις θυγατέρα μὲν Πριάμου Κριτολάου δὲ γυναῖκα εἶναι τοῦ Ἴκετάδονος

## STESICHORUS

Eustathius on the *Odyssey* According to some authorities, including Stesichorus, the warriors in the Wooden Horse were a hundred in number, others say twelve

### 31

Scholast on Euripides *Orestes* ['are their swords stunned at her beauty?'] That is, has the sight of Helen's beauty disarmed them? Compare what Stesichorus implies about the men who went to stone her, saying that the moment they saw her face they let the stones fall from their hands

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### 32<sup>1</sup> CERBERUS

Pollux *Vocabulary*. 'Ἀρύβαλλος is used for a diawpurse in Antiphanes' *Self-Lover* and in the *Cerberus* of Stesichorus

### 33 CYCNUS

Scholast on Pindar *Olympians* ['the fight with Cygnus turned even the conquering Heracles about']: The great Heracles was turned about or gave ground in his fight with Cygnus because Cygnus was set on by Ares. The cause of Heracles fighting him was his inhospitality, for he lived in the Pass of Thessaly and beheaded travellers in order to build a temple to Apollo with their heads, and when Heracles came that way was for serving him the same. Upon their joining battle Heracles took to flight because Ares aided the youthful Cygnus. But afterwards Heracles killed him like the rest of his enemies. The story is told by Stesichorus in the work called *Cygnus*.

### 34<sup>2</sup> THE RETURN FROM TROY

Pausanias *Description of Greece* [on the painting by Polygnotus in the public arcade at Delphi]: In the same way Stesichorus in his poem the *Return from Troy* makes Aristomachè daughter of Priam and wife of Cytolaus son of Hicetaon

<sup>1</sup> cf Bek *An* 1 448. 27, Suid ἀρύβαλλος    <sup>2</sup> cf Tzet. *Posth.* 750, Phal. *Ep* 9

## LYRA GRAECA

### 35-43 Ὀρεστεία

Bek *lin* 2 783 14 Στησίχορος δὲ ἐν δευτέρῳ Ὀρεστείας  
τὸν Παλαμήδην λέγει εὐρηκέναι (τὰ στοιχεῖα)

### 36

Sch Ar. *Puc* 775 [Μοῦσα σὺ μὲν πολέμοις ἀπωσαμένη μετ'  
ἐμοῦ | τοῦ φίλου χόρευσον | κλείουσα θεῶν τε γάμους ἀνδρῶν τε  
δαίτας | καὶ θαλίας μακάρων σοὶ γὰρ τάδ' ἐξ ἄρχης μέλει] τὸ χ  
πρὸς τὴν ἀλλαγὴν τοῦ μέτρου αὗτη δὲ πλοκή ἐστὶ καὶ ἔλαθεν  
σφόδρα δὲ γλαφυρὸν εἶρηται καὶ ἔστι Στησιχόρειος

Μοῦσα, σὺ μὲν πολέμοις ἀπωσαμένα μετ' ἐμεῦ  
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας  
καὶ θαλίας μακάρων .

### 37, 38

Ibid 797 and 800 [τοιάδε χρὴ Χαρίτων δαμώματα καλλι  
κόμων | τὸν σοφὸν ποιητὴν | ὑμνεῖν ὅταν ἡρινὰ μὲν φωνῇ χελιδῶν |  
ἡδυμένη κελαδῇ] ἔστι δὲ παρὰ τὰ Στησιχόρου ἐκ τῆς  
Ὀρεστείας Τοιάδε κ τ λ —(800) καὶ αὗτη πλοκή Στησιχόρειος  
φησὶ γὰρ οὕτως Ὅταν κ τ λ

Τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων  
ὑμνεῖν Φρύγιον μέλος ἐξευρόντας ἄβρῳς  
ἦρος ἐπερχομένου<sup>1</sup>

. . . ὅταν ἦρος ὥρα κελαδῇ χελιδῶν.

### 39

Ath 12 513a πολλὰ δὲ τῶν Ξάνθου παραπεποίηκεν ὁ Στησί-  
χορος ὥσπερ καὶ τὴν Ὀρεστείαν καλουμένην

<sup>1</sup> ἐξευρόντας Kleine mss τα

<sup>1</sup> cf Ibid 786 11, Ciam *A O* 4 318 19, Sch Hom. *Οα*



## STESICHORUS

### 35<sup>1</sup>—43 THE TALE OF ORESTES<sup>2</sup>

Bekker *Inedita* According to the Second Book of Stesichorus *Orestera* the alphabet was invented by Palamedes<sup>3</sup>

#### 36

Scholiast on Aristophanes *Peace* ['Come, Muse, thrust wars away and dance with me your friend in honour of a wedding of Gods and a feast of men and eke a merrymaking of the Blest, for such has always been thy care']. The mark refers to the change of metrie It is an 'intermixture' [or mingling of the author's words with another's] which has escaped notice The passage is very neatly done and the original is by Stesichorus

Come, Muse, thrust wars away, and with me in honour of a wedding of Gods and a feast of men and eke a merrymaking of the Blest .<sup>4</sup>

#### 37, 38

Scholiast on the same (later) ['Such roundelays of the fair-tressed Graces must the clever poet sing when the glad voice of the swallow babbles of the Springtide ] This comes from the passage of Stesichorus in the *Tale of Orestes*: 'Such' etc —(again) This too is an 'intermixture' of Stesichorus who says 'When' etc

Such roundelays of the fair-tressed Graces must we find out a gentle Phrygian tune to sing, at the Springtime's coming in

. when the swallow babbles in the Springtide

#### 39

Athenaeus *Doctors at Dinner* Stesichorus has drawn a great deal upon Xanthus, for instance upon his *Orestera* as it is called.

Pap 1087 48 <sup>2</sup> cf fr 59 <sup>3</sup> cf Eui fr 578 N, Sch Ar  
Thesm 771 <sup>4</sup> how much is S and how much A is not certain

# LYRA GRAECA

## 39 A

Philod π εὐσεβείας 24 Gomp (*Vol Heic Coll* nou 2 52)  
 Στη[σίχορο]ς δ' ἐν Ὁρεστεί[ᾳ κατ]ακολουθήσας [Ἑσιό]δῳ τὴν  
 Ἀγαμέ[μνονος ἱ]φιγένειαν εἶ[ναι τή]ν Ἑκάτην νῦν [ὄνομαζ]-  
 ομένην

## 40

Sch Eur *Oi* 46 φανερόν ὅτι ἐν Ἀργεῖ ἡ σκηνὴ τοῦ δράματος  
 ὑποκεῖται Ὁμηρος δὲ ἐν Μυκῆναις φησὶν εἶναι τὰ βασίλεια τοῦ  
 Ἀγαμέμνονος, Στησίχορος δὲ καὶ Σιμωνίδης ἐν Λακεδαίμονι

## 41

Ibid 268 [δὸς τόξα μοι κερουλκά, δῶρα Λοξίου] Στησιχόρῳ  
 ἐπόμενος τόξα φησὶν αὐτὸν (τὸν Ορέστην) εἰληφέναι παρὰ  
 Ἀπόλλωνος.

## 42

Sch Aesch *Cho* 733 Κίλισσαν δέ φησι τὴν Ὁρέστου τρόφον,  
 Πίνδαρος δὲ Ἀρσινόην, Στησίχορος Λαοδάμειαν

## 43

Plut *Sera N I* 10 ὥστε πρὸς τὰ γενόμενα καὶ πρὸς τὴν  
 ἀλήθειαν ἀποπλάττεσθαι τὸ τῆς Κλυταιμνήστρας ἐνύπνιον τὸν  
 Στησίχορον, οὕτωςί πως λέγοντα

τᾷ δὲ δράκων ἐδόκησε μολεῖν κύρα βεβροτώ-  
 μενος ἄκρον,  
 ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη<sup>1</sup>

## 44 Σκύλλα

Sch Ap Rh 4 828 [Σκύλλης Αυσονίης ὀλοόφρονος ἦν τέκε  
 Φόρκυν] Στησίχορος δὲ ἐν τῇ Σκύλλῃ<sup>2</sup> Λαμίας τὴν Σκύλλαν  
 φησὶ θυγατέρα εἶναι

<sup>1</sup> τᾷ δὲ Reis mss τάδε <sup>2</sup> one ms inserts εἶδους τινος, a  
 gloss either on Λ 'a ghost' or corrupted from Εἰδοῦς τινος  
 'some say Eido' = Eidothea (Vul theim)

## STESICHORUS

### 39 A

Philodemus *On Piety* Stesichorus in the *Orestea* follows Hesiod in identifying Iphigeneia daughter of Agamemnon with her whom we now call Hecate <sup>1</sup>

### 40

Scholiast on Euripides *Orestes* It is clear that the scene of the play is laid at Argos, whereas Homer puts Agamemnon's palace at Mycenae, and Stesichorus and Simonides at Sparta

### 41

The Same ['Give me the horn-tipped bow that Loxias gave'] He follows Stesichorus in saying that Orestes received it from Apollo.

### 42

Scholiast on Aeschylus *Libation Bearers* He calls Orestes' nurse Cilissa (Cilician), whereas Pindar calls her Aisinoe and Stesichorus Laodameia

### 43

Plutarch *On the Slow Revenge of the Deity*. And so it seems that Stesichorus has modelled Clytemnestra's dream on real happenings and the truth of the matter, where he says, if I remember rightly

She dreamt there came a serpent with a bloodied crest, and out of it appeared a king of Pleisthenes' line <sup>2</sup>

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### 44<sup>3</sup> SCYLLA

Scholiast on Apollonius of Rhodes *Argonautica* ['the baleful Scylla of Ausonia, offspring of Phorcyn'] According to Stesichorus in the *Scylla*, Scylla was the daughter of Lania

<sup>1</sup> cf Paus 1 43. 1, 2 22 7      <sup>2</sup> i e not, after all, of the new dynasty of Aegisthus (so Vuthem)      <sup>3</sup> cf Crain *A P* 3 179. 14, Eust *Od.* 1714 34

## LYRA GRAECA

### 45 Συοθήραι

Ath 3 95 d [π ῥύγχους] Στησίχορος δὲ φησιν ἐν Συοθήραις

. . . κρύψε δὲ ῥύγχος  
ἄκρου γᾶς ὑπένερθεν.<sup>1</sup>

### 46 Κολύκα

Ibid 14 619 d Ἀριστόξενος δὲ ἐν δ' περὶ Μουσικῆς 'ἦδον' φησιν 'αἱ ἀρχαῖαι γυναῖκες Καλύκην τινὰ ῥῥήν Στησιχόρου δ' ἦν ποίημα ἐν ᾧ Καλύκη τις ὄνομα ἐβῶσα Εὐάθλου νεανίσκου ἠῦχετο<sup>2</sup> τῇ Ἀφροδίτῃ γαμηθῆναι αὐτῷ, ἐπεὶ δὲ ὑπερεῖδεν ὁ νεανίσκος, κατεκρήμνισεν ἑαυτήν. ἐγένετο δὲ ὁ πάθος περὶ Λευκάδα σωφρονικὸν δὲ πᾶν κατεσκεύασεν ὁ ποιητὴς τὸ τῆς παρθένου ἦθος, οὐκ ἐκ παντὸς τρόπου θελούσης συγγενέσθαι τῷ νεανίσκῳ, ἀλλ' εὐχομένης εἰ δύναιτο γυνὴ τοῦ Εὐάθλου γενέσθαι κουριδίᾳ, ἣ εἰ τοῦτο μὴ δυνατὸν ἀπαλλαγῆναι τοῦ βίου'

### 47-48 'Ραδίνα

Sti. 8 347 20 [π Τριφυλίας] καὶ πεδῖον δ' αὐτόθι καλεῖται Σημικόν ἐξ οὗ πλέον ἂν τις τεκμαίροιο ἰπάροξαι ποτὲ πύλιν τὴν Σάμου καὶ ἡ 'Ραδίνη δὲ ἦν Στησίχορος ποιῆσαι δοκεῖ, ἥς ἀρχή

'Ἄγε Μοῦσα λίγει', ἄρξον ἀοιδᾶς ἐρατωνύμου<sup>3</sup>  
Σαμίων περὶ παίδων ἐρατᾷ φθεγγομένα λύρα,

ἐντεῦθεν λέγει τοὺς παῖδας ἐλδοθεῖσαν γὰρ τὴν 'Ραδίνην ἐς Κόρινθον τυρίνῃ φησὶν ἐκ τῆς Σάμου πλεῦσαι πνέοντος ζεφύρου, οὐ δὴ ποθεν τῆς Ἰωνικῆς Σάμου τῷ δὲ αὐτῷ ἀνέμῳ καὶ ἀρχιθέωρον εἰς Δελφοὺς τὸν ἀδελφὸν αὐτῆς ἐλθεῖν καὶ τὸν ἀνεψιὸν ἐρῶντα αὐτῆς ἄρμῳ εἰς Κόρινθον ἐξορμηθεῖν παρ' αὐτήν ὅς τις τύραννος κτείνας ἀμφοτέρους ἄρματι ἀποπέμψει τὰ σώματα, μεταγνοὺς δὲ αἰ ἀκαλεῖ καὶ θάπτει

<sup>1</sup> κρύψε Dind mss -αι  
ἐρατῶν ὕμνους

<sup>2</sup> mss εὔχεται

<sup>3</sup> B mss

<sup>1</sup> Eust. II, 1236 62

<sup>2</sup> for name (and source?) Vurtheim

## STESICHORUS

### 45 THE BOAR-HUNTERS

Athenaeus *Doctors at Dinner* [on the word *πύγξος* 'snout']  
Compare Stesichorus in the *Boar-Hunters*

and buried the tip of his snout in the ground

### 46<sup>1</sup> CALYCE

The Same: To quote the 4th Book of Aristoxenus *On Music*,  
'In former times the women had a song called *Calyce*. It  
was a poem of Stesichorus in which a maiden called Calycè  
prayed to Aphrodite that she might be wedded to a youth  
called Euathlus, and when he flouted her threw herself over a  
cliff. The scene was laid near Leucas. The poet gave the  
maiden a very virtuous character, for she had no wish that  
she and the youth should come together at all hazards, but  
prayed that she might if possible be his wedded wife, or  
failing that might die.'<sup>2</sup>

### 47-48 RHADINÈ

Strabo *Geography* [on Triphylia in Elis] Moreover there is  
a plain there called Samian, from which it may further be  
inferred that there was once a city of Samos at the spot.  
Again the *Rhadinè* ascribed to Stesichorus<sup>3</sup> which begins

Come Muse sweet and clear, begin thou the lovely-  
named lay of the Samian children, crying aloud on  
thy lovely lyre,

describes the children as of this Samos. For the poet tells  
how Rhadinè when wedded to a despot at Corinth sailed from  
Samos thither with a south-west wind—certainly not the  
Ionian Samos, and with the same wind her brother arrived at  
the head of a sacred mission at Delphi, moreover her cousin-  
lover goes off after her to Corinth in a chariot, and the despot  
kills them both and sends the bodies back in a chariot, though  
indeed he repents and recalls it, and buries them.

compares Sch. Ap. Rh. 4. 57  
Strabo's doubt

<sup>1</sup> metre perh. favours

# LYRA GRAECA

48

Paus. 7 5 6 [π τῆς Ἰωνικῆς Σίμου] Σαμίους δὲ κατὰ τὴν ὁδὸν τὴν εἰς τὸ Ἡραῖον τὸ Ῥαδίνης καὶ Λεοντίχου μνημῆά ἐστι, καὶ τοῖς ὑπὸ ἔρωτος ἀνιωμένοις εὐχέσθαι καθέστηκεν ἰοῦσιν ἐπὶ τὸ μνημα.

49

Eust II 10 1 οὐ μόνον γὰρ Ἡσίοδος ἐκ τῆς τῶν Μουσῶν ἐπικλήσεως ἄρχεται Στησίχορος δὲ τὸ κύριον ἐκφαίνει ἐν τῷ  
Δεῦρ' ἄγε, Καλλιόπεια λίγεια.

50

Ath 4 154f ὅποτε δὲ παροξύνεται, τὸ μάχεσθαι ῥῆμα περιέχει, ὡς ἐν τῷ πυγμάχος, ναυμάχος,

αὐτόν σε, πυλαιμάχε, πρῶτον,<sup>1</sup>  
παρὰ Στησίχορφ,

51

Sch. II 6 507 [κροαίνων] κυμβαλίζων καὶ ἐρίγδουποι καὶ ὑψήχες ἵπποι Στησίχορος κοιλωνύχων ἵππων πρύτανιν τὸν Ποσειδῶνά φησιν

e g κοιλωνύχων ἵππων πρύτανις Ποτειδᾶν

52

Plut de EI 21 εἰκότως οὖν ὁ Εὐριπίδης εἶπε 'Λοιβαι νεκρῶν φθιμένων, | αἰδοίαι, τὰς χρυσοκόμας | Ἀπόλλων οὐκ ἐνδέχεται,' καὶ πρότερος ἔτι τούτου ὁ Στησίχορος

. . . . μάλα τοι μελιστᾶν<sup>2</sup>  
παιγμοσύνας <τε> φιλεῖ μολπὰς τ' Ἀπόλλων  
κάδεα δὲ στοναχὰς τ' Αἰδᾶς ἔλαχεν.

<sup>1</sup> mss πυλαιμάχε, but cf Hesych.  
Wil χορεύματό τοι μάλιστα

<sup>2</sup> B mss μάλιστα.

## STESICHORUS

### 48

Pausanias *Description of Greece* [on the Ionian Samos]: At the side of the road leading to the temple of Hera the Samians have the tomb of Rhadine and Leontichus, to which distressed lovers resort to pray

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### 49

Eustathius on the *Iliad*. For Hesiod is not the only poet who begins with the invocation to the Muses      Stesichorus raises the proper cry in the words

Come hither, Callhopè the sweet and clear.

### 50<sup>1</sup>

Athenaeus *Doctors at Dinner* But when the compound is accented paroxytone it includes (not the noun μάχη but) the verb μάχεσθαι 'to fight,' as in πυγμαχός 'pugilist,' ναυμαχός 'naval combatant,' and

thyself first, thou fighter in the gate,  
from Stesichorus

### 51

Scholiast in the *Iliad* ['clattering,' of a galloping horse's hoofs] like the cymbals, horses are elsewhere called 'thundering' and 'loud-tinging' Stesichorus says

prince of the hollow-hoovèd steeds, Poseidon

### 52

Plutarch *On the Eat Delphi* Euripides, then, was right in saying 'Libations for the dead, songs which golden-haired Apollo accepteth not,'<sup>2</sup> and before him Stesichorus

Well doth Apollo love the merry play and the music of the makers of song, but as for mourning and lament, they belong to the grave

<sup>1</sup> cf Sch. Ven *Il*, 5 31 τῶ παρὰ Σ πολεμάχῳ      <sup>2</sup> *Suppl* 975

## LYRA GRAECA

53

Stob *Fl* 124 15 [παρηγοριὰ] Στησιχόρου  
ἀτέλεστά τε γὰρ καὶ ἀμάχανα τοὺς θανόντας  
κλαίειν.<sup>1</sup>

54

Ibid. 126 5 [ὅτι τῶν πλείστων μετὰ θάνατον ἡ μνήμη διαρρεῖ  
ταχέως] Στησιχόρου  
θανόντος ἀνδρὸς πᾶσ' ἀπόλλυθ' ἃ ποτ' ἀνθρώ-  
πων χάρις <sup>2</sup>

55

Sch Ap Rh 3 106 [τῆς δ' Ἥρῃ ραδινῆς ἐπεμάσσατο χειρὸς]  
ραδινῆς τρυφερᾶς Στησίχορος ἐπὶ τοῦ εὐτύνου  
ραδινοὺς δ' ἐπέπεμπον ἄκοντας.

56

Ibid 1 230 [ἐπεὶ Μινύας θυγάτρων | οἱ πλείστοι καὶ ἄριστοι  
ἀφ' αἵματος εὐχετόωντο | ἔμμεναι] ὁ γὰρ Μινύας πολλὰς εἶχεν  
θυγατέρας καὶ γὰρ ὁ Ἰάσων Ἀλκιμέδης ἐστὶ τῆς Κλυμένης τῆς  
Μινύου θυγατρὸς Στησίχορος δὲ Ἑτεοκλυμένης φησὶν

57

Sch Eur *Rhes* [τετράμοιρον νυκτὸς φρουράν] ὅτι οἱ ἀρχαῖοι  
εἰς τρεῖς φυλακὰς νέμουσι τὴν νύκτα Στησίχορος δὲ καὶ <sup>3</sup>  
Σιμωνίδης πεντεφύλακόν φησιν ὑποτίθεσθαι τὴν νύκτα

58

Alist *HA* 5 9 πάντων δὲ σπανιώτατον ἰδεῖν ἀλκυόνα ἐστὶ  
σχεδὸν γὰρ περὶ Πλειάδος δύσιν καὶ τροπὰς ὁρᾶται μόνον, καὶ ἐν  
τοῖς ὑφόρμοις πρῶτον ὅσον περιπτὰ μένη περὶ τὸ πλοῖον ἀφανίζεται  
εὐθύς διὸ καὶ Στησίχορος τοῦτον τὸν τρόπον ἐμνήσθη περὶ αὐτῆς

<sup>1</sup> ἀτέλεστά τε Ahr mss ἀτελέστατο, ἀτέλεστα <sup>2</sup> E mss  
πᾶσ' ὄλντ' ἃ χ, πᾶσα πολιά ποτ' ἃ χ <sup>3</sup> E, foi φησιν cf,  
Simon 225 mss ὁ



## STESICHORUS

### 53

Stobaeus *Anthology* [Words of Consolation] Stesichorus  
'Tis a vain and impotent thing to bewail the dead

### 54

The Same [That the Memory of most Men perishes quickly  
after Death] Stesichorus

When a man dies, all his glory among men dies also

### 55

Scholiast on Apollonius of Rhodes *Argonautica* ['Hera took  
her by the slender hand'] *ῥαδιῆς* 'slender,' here used to  
mean 'delicate' . Stesichorus uses it to mean 'vigorous' .

and they launched the slender javelins

### 56<sup>1</sup>

The Same ['For of the blood of the daughters of Minyas did  
the most and best of them boast to be'] Minyas had many  
daughters, Jason himself is the son of Alcimedè daughter  
of Clymenè daughter of Minyas, though Stesichorus indeed  
calls her Eteoclymenè

### 57

Scholiast on Euripides *Rhesus* ['the four part watch of  
night'] The ancients divide the night into three watches  
but Stesichorus and Simonides make it of five watches

### 58

Aristotle *History of Animals* It is an extremely rare  
thing to see a halcyon They are seen almost only about  
the setting of the Pleiades and the winter solstice, and then  
only just flying round ships at anchor and disappearing, a  
characteristic which is mentioned by Stesichorus<sup>2</sup>

<sup>1</sup> perh. belongs to the *Pelias* (1-4)      <sup>2</sup> cf Ap Rh 1 1086  
and Sch

# LYRA GRAECA

59

Ath 12 512f τοῦτον οὖν (τὸν Ἡρακλέα), φησὶν (ὁ Μεγακλείδης), οἱ νέοι ποιηταὶ κατασκευάζουσιν ἐν ληστοῦ σχήματι μόνον περιπορευόμενον, ξύλον ἔχοντα καὶ λεοντὴν καὶ τόξα καὶ ταῦτα πλάσαι πρῶτον Στησίχορον τὸν Ἱμεραῖον καὶ Ξάνθος δ' ὁ μελοποιός, πρεσβύτερος ὢν Στησιχόρου, ὥς καὶ αὐτὸς ὁ Στησίχορος μαρτυρεῖ, ὥς φησιν ὁ Μεγακλείδης, οὐ ταύτην αὐτῷ περιτίθῃσιν τὴν στολήν, ἀλλὰ τὴν Ὀμηρικὴν πολλὰ δὲ τῶν Ξάνθου παραπεποίηκεν ὁ Στησίχορος ὥσπερ καὶ τὴν Ὀρεστέαν καλουμένην

60

Paus 9 11 1 ἐπιδεικνύουσι δὲ (οἱ Θηβαῖοι) Ἡρακλέους τῶν παίδων τῶν ἐκ Μεγάρων μνῆμα, οὐδέν τι ἀλλοίως τὰ ἐς τὸν θάνατον λέγοντες ἢ Στησίχορος ὁ Ἱμεραῖος καὶ Πανύασσις ἐν τοῖς ἔπεσιν ἐποίησαν

61

Plut *Herod Mal* 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὀμηρος, οὐχ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Στησίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος Αἰγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοῖνικος, ἀλλ' ἔνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτίον ὁμοῦ καὶ Ἀργεῖον

62

*E M* 772 49 Τυφωεύς Ἡσίοδος αὐτὸν Γῆς γενεαλογεῖ, Στησίχορος δὲ Ἡρας μόνῃς κατὰ μνησικακίαν Διὸς τεκούσης αὐτόν

63

Apollod 3 10 3 Κυνόρτου δὲ Περιήρης, ὃς γαμῇ Γοργοφόνῃ τὴν Περσέως, καθάπερ Στησίχορός φησι, καὶ τίττει Τυνδάρεων, Ἰκάριον, Ἀφάρέα, Λεύκιππον

<sup>1</sup> cf Eust 1279 8

<sup>2</sup> prob in the last part ('seal of

## STESICHORUS

59<sup>1</sup>

Athenaeus *Doctors at Dinner* According to Megacleides the more modern poets represent Heracles as going about only in the guise of a robber, with club, lion-skin, and bow, the fashion being set by Stesichorus of Himera. And indeed the lyric poet Xanthus, who comes earlier than Stesichorus, as the latter testifies,<sup>2</sup> does not, if we may believe Megacleides, dress him in this part but in that given him by Homer, though Stesichorus in many respects imitates Xanthus, for instance in the poem called the *Tale of Orestes*.

60

Pausanias *Description of Greece* The Thebans show the tomb of the children born by Megara to Heracles, giving a similar account of their death to that we read in Stesichorus of Himera and in the epic poems of Panyassis.

61

Plutarch *The Malignity of Herodotus* And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Pansander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

62

*Etymologicum Magnum* Typhoeus —Hesiod makes him a son of Earth, but Stesichorus says that Hera bore him as a virgin-birth out of spite to Zeus.<sup>3</sup>

63<sup>4</sup>

Apollodorus *Library* From Cynoites sprang Perieres, who, as Stesichorus relates, married Gorgophone daughter of Perseus, and had by her Tyndareüs, Icarus, Aphareus, and Leucippus.

one of his poems, cf. Timoth *Persae* <sup>3</sup> cf. *Hom. H. Pyth. Apoll.* 129 ff. <sup>4</sup> cf. Tzetz. *Lyc.* 511

## LYRA GRAECA

64

Sch Ap Rh 4 1310 [Ἀθήνην, | ἦι s ὕτ' ἐκ πατρὸς κεφαλῆς  
θόρε παμφαίνουσα] πρῶτος Στησίχορος ἔβη σὺν ὕπλοις ἐκ τῆς  
τοῦ Διὸς κεφαλῆς ἀναπηδήσαι τὴν Ἀθηνίην

65

Str 1 42 'Ἡσίόδος δ' ἐν Καταλόγῳ φησί 'Καὶ κούρην  
'Αράβοιο τὸν Ἑρμάαν ἀκάκητα | γείνατο καὶ Θρονίη κούρη Βήλοιο  
ἄνακτος' οὕτω δὲ καὶ Στησίχορος λέγει

66

Vibius Seq *Flum* 11 Oberl Himeræ oppido Thermitan-  
orum dedit nomen Himeræ hoc flumen in duas findi partes  
ait Stesichorus, unam in Tyrrhenum mare alteram in  
Libyæum decurrere

67

Him O1 29 3 κοσμεῖ μὲν γὰρ Ἀνακρέων τὴν Τηϊῶν πόλιν  
τοῖς μέλεσι κἀκείθεν ἄγει τοὺς ἔρωτας κοσμεῖ δὲ καὶ Ἀλκαῖος τὴν  
Λέσβον καὶ πανταχοῦ τῶν μελῶν προσάγει Μυτιλήνην καὶ  
Σιμωνίδην καὶ Βακχυλίδην ἢ Ἰούλις ἐσπούδασται τὴν δὲ Ἰαέραν τὴν  
Σικελικὴν οὐκ ἐλευθέραν ποιεῖ μόνον τῶν τυράννων ἀλλὰ καὶ  
λογοῖς κοσμεῖ Στησίχορος<sup>1</sup>

68

Ael H 1 17 37 Ἀμῶντες<sup>2</sup> ἄνθρωποι τὸν ἀριθμὸν ἐκκαίδεκα  
τοῦ ἡλίου καταφλέγοντος δίψῃ πιεζόμενοι ἕνα εαυτῶν ἀπέστειλαν  
ἐκ πηγῆς γειτνιώσης κομίσαι ὕδωρ οὐκοῦν ὁ ἀπὼν τὸ μὲν  
δρέπανον τὸ ἀμνητικὸν διὰ χειρὸς εἶχε, τὸ δὲ ἀρυστικὸν ἀγγεῖον  
κατὰ τοῦ ὧμου ἔφερεν ἐλθὼν δὲ καταλαμβάνει ἀετὸν ὑπὸ τινος  
ὑφews ἐγκρατῶς τε καὶ εὐλαβῶς περιπλακέντα ἀποπνιγόμενον  
ἤδη ἔτυχε δὲ ἄρα καταπτὰς μὲν ἐπ' αὐτὸν ὁ ἀετὸς, οὐ μὴν  
κρείττων γενόμενος, οὐδὲ τῆς ἐπιβουλῆς ἐγκρατῆς ἐγένετο, οὐδὲ—  
τοῦτο δὴ τὸ Ὀμηρικόν—τοῖς αὐτοῦ τέκνοις τὴν δαῖτα ἐκόμισεν,  
ἀλλὰ ταῖς ἐκείνου σπείραις περιπεσὼν ξμελλεν οὐ μὰ Δί' ἀπολεῖν  
ἀλλ' ἀπολεῖσθαι εἰδὼς οὖν ὁ γεωργὸς ἀκούων τὸν μὲν εἶναι Διὸς

<sup>1</sup> new text, Schenkl *Herms* 1911. 420  
ἀλοῶντες

<sup>2</sup> Reiske mss

## STESICHORUS

64

Scholast on Apollonius of Rhodes *Argonautica* ['Athena, when she leapt all gleaming from her father's head'] Her leaping armed from the head of Zeus is first mentioned by Stesichorus

65

Strabo *Geography* To quote Hesiod's *Catalogue of Women*, 'And the daughter of Arabus whom guileless Hermaon begat of Thionia daughter of king Belus' So too Stesichorus

66

Vibius Sequester *On Rivers*. The Himera has given its name to the town of the Thermitani According to Stesichorus it divides into two parts, one flowing into the Tyrrhenian Sea, the other into the Libyan.

67

Himerius *Orationes* Anacreon adorns with his songs the city of Teos, and derives from it his loves, Alcaeus adorns Lesbos and fills his poems with Mytilenè, Simonides and Bacchylides have set their hearts upon Iulis, and Sicilian Himera is not only freed from despots but adorned with words by Stesichorus

68

Aelian *Natural History*: Some reapers one day, being very thirsty because of the burning heat, sent one of their number—it was sixteen<sup>1</sup>—to fetch water from a neighbouring spring. This man, who went sickle in hand with the pitcher on his shoulder, found when he reached the place an eagle held so irresistibly in the coils of a snake that he must very soon be crushed to death. It seems the eagle had pounced on the snake, but failing to make good his design, instead of carrying off, as Homer says, supper to his children, became encircled in those coils and was like rather to be slain than to slay. Having heard that the eagle is the messenger and minister of Zeus, and well knowing that the snake is an evil

<sup>1</sup> this seems pointless, text perhaps corrupt

## LYRA GRAECA

ἀγγελον καὶ ὑπηρετήν, εἰδὼς γε μὴν κακὸν θηρίον τὸν ὕφιν, τῷ  
δρεπάνῳ τῷ προειρημένῳ διακόπτει τὸν θῆρα, καὶ μέντοι καὶ τῶν  
ἀφύκτων ἐκείνων εἰργμῶν τε καὶ δεσμῶν τὸν αἰτὸν ἀπολύει  
ἑοῦ μέντοι πάρεργον τῷ ἀνδρὶ ταῦτα καὶ δὴ διεπέπρακτο, ἀρυσ-  
άμενος δὲ τὸ ὕδωρ ἦκε, καὶ πρὸς τὸν οἶνον κεράσας ὥρεξε πᾶσιν, οἱ  
δὲ ἄρα ἐξέτιον καὶ ἀμυστὶ καὶ πολλὰς ἐπὶ τῷ ἀρίστῳ ἔμελλε δὲ  
καὶ αὐτὸς ἐπ' ἐκείνοις πίεσθαι ἔτυχε γὰρ ὑπηρετῆς κατ' ἐκείνῳ  
πῶς τοῦ καίρου ἀλλ' οὐ συμπτώτης ὢν ἐπεὶ δὲ τοῖς χεῖλεσι τὴν  
κύλικα προσῆγεν, ὁ σωθεὶς αἰτὸς ζώαγια ἐκτίνων οἱ καὶ κατὰ  
τύχην ἀγαθὴν ἐκείνου ἐτι διατρίβων περὶ τὸν χῶρον, ἐμπίπτει τῇ  
κύλικι καὶ ἐκταράττει αὐτὴν καὶ ἐλκεῖ τὸ ποτόν· ὁ δὲ ἡγανάκ-  
τησεν—καὶ γὰρ ἔτυχε διψῶν—καὶ λέγει· Ἔτι μέντοι σὺ ἐκείνος  
ὢν—καὶ γὰρ τὸν ὕρην ἐγνώρισε—‘τοιαύτας ἀποδίδως τοῖς σωτήρσι  
τὰς χάριτας, ἀλλὰ πῶς ἐτι τοῦτα καλὰ, πῶς δ' ἂν καὶ ἄλλος  
σπουδὴν καταθέσθαι θελήσειεν ἔς τινα αἰδοῖ Διὸς χαρίτων ἐφόρου  
τε καὶ ἐπόπτου,’ καὶ τῷ μὲν ταῦτα εἶρητο, καὶ ἐφρύνετο ὄρεξ δὲ  
ἐπιστραφεὶς τοὺς πίνοντας ἀσπαίροντάς τε καὶ ἀποθυήσκοντας ἦν  
δὲ ἄρα ὡς συμβαλεῖν ἐμημεκῶς ἐς τὴν πηγὴν ὁ ὕψις καὶ κεράσας  
αὐτὴν τῷ ἰφ' ὁ μὲν οὖν αἰτὸς τῷ σώσαντι ἰσότημον τῆς σωτηρίας<sup>1</sup>  
ἀπέδωκε τὸν μισθόν

λέγει δὲ Κράτης ὁ Περγαμηνὸς ὑπὲρ τούτων καὶ τὸν Στησίχορον  
ᾄδειν ἐν τινὶ ποιήματι οὐκ ἐλφοιτήσαντί<sup>2</sup> που ἐς πολλοὺς, σεμνόν  
τε καὶ ὀρχαῖον ὡς γε κρίνειν ἐμὲ τὸν μέγστου ἐσάγωγ

### 69

Arg Hes Scut καὶ Στησίχορος δ' φησιν Ἑσόδου εἶναι τὸ  
ποίημα

### 70

Paus 9 2 3 [π πέτραν τὴν Ἀλταίωνος] Στησίχορος δὲ ὁ  
Ἱμεραῖος ἔγραψεν ἐλίου περιβαλεῖν δέρμα Ἀλταίωνι τὴν θεόν,  
παρασιευάζουσάν εἰ τὸν ἐν τῶν κυίων θάνατον ἵνα δὴ μὴ γυναικα  
Σεμέλην λάβοι

### 71

Plut Soll. An 36 ἡ δὲ Ὀδυσσεὺς ἀσπὶς ὅτι μὲν ἐπίσημον  
εἶχε δελφίνα καὶ Στησίχορος ἰστόρηκεν

<sup>1</sup> Hercher mss σώσαντι ἀμοιβὴν τῆς ἰσότημου σωτηρίας  
<sup>2</sup> Gesner mss εἰσφ

## STESICHORUS

beast, the fellow severs the creature with the aforesaid sickle and thereby frees the eagle from his hopeless bondage. His unlooked for task accomplished, the countryman filled his pitcher, and going back, mixed the wine and handed it round to the company, who all drained both their first cups before the meal and many more along with it, he bidding his turn, being for that time as it happened servingman and not guest. But no sooner had he raised cup to lip, than the eagle he had saved, being as luck would have it still near by and willing to make him good return for his service, swoops on the cup, knocks it over, and wastes the drink. The poor fellow, who had been very thirsty, cried out in anger, 'You are the bird I saved'—for he recognised him—'and is this your gratitude? Here's a foul end to a fair deed!' How shall any man now trouble himself for another out of fear of the God of thanks?' As he spoke he grew still thirstier, when turning about he sees his comrades that had drunk gasping in the article of death. It seems that the snake had voided his vomit in the spring and fouled it with his venom, and the eagle had returned like with like and saved his saviour.

Ciates of Pergamum declares that this tale is told in a little-known poem of Stesichorus, which in my opinion is high and ancient authority

### 69

Introduction to Hesiod *Shield of Heracles*. Stesichorus too ascribes the poem to Hesiod

### 70

Pausanias *Description of Greece* [on the Rock of Actaeon]. According to Stesichorus of Himera the Goddess wrapped Actaeon in a doeskin, thus making ready for his slaying by the hounds, to prevent his taking Semele to wife

### 71<sup>1</sup>

Plutarch *On the Sagacity of Animals*: Stesichorus too tells that Odysseus' shield was blazoned with a dolphin

<sup>1</sup> cf. Tz Lyc 658

# LYRA GRAECA

72

Philod *Mus* p 87 K τοὺς ἐ[πὶ τῶν] ἀγώνων ἔτερπεν ὁ Τέρ[πον]δρος το's δὲ Λάκωνας <μῆ><sup>1</sup> ἀπειθεῖν προαιρουμένους τῷ μαντείῳ καὶ λόγῳ δ' ἴσως προαχθέντας ἀποτεθεῖσθαι τὴν στάσιν ἀλλὰ μὴν καὶ τὸ μὲν κατὰ Στησίχορον οὐκ ἀκριβῶς ἱστορεῖται, τὸ δὲ Πινῶρειον εἰ τῆς διχονοίας ἔπαυσεν<sup>2</sup> οὐκ οἶδαμεν εἰ δ' οὖν ἐκότερον ἐγένετο διὰ λόγων κατεσκευασμένων ποιητικῶς ἔπαυσαν,<sup>3</sup> οὐ διὰ μελῶν, ἔτι δ' ἂν καθίκοντο μᾶλλον εἰ διὰ πεζῶν ἀπέτρπον.

73

Sch *Il.* 23 91 [ὥς δὲ καὶ ὅσ' ἐλ νῶιν δμῆ σόρος ἀμφικαλύπτοι | χρύσεος ἀμφιφορεύς, τὸν τοι πόρε πότνια μήτηρ<sup>4</sup>] Διόνυσος Ἥφαιστον γενόμενον ἐν Νάξῳ μιᾷ τῶν Κυκλάδων ξενίσας ἔλαβε παρ' αὐτοῦ δῶρον χρύσειον ἀμφορέα διωχθεὶς δὲ ὕστερον ὑπὸ Λυκούργου καὶ καταφυγὼν εἰς θάλασσαν φιλοφρόνως αὐτὸν ὑποδεξάμενης Θέτιδος ἐδωκεν αὐτῇ τὸν

Ἥφαιστότευκτον ἀμφορέα·

ἡ δὲ τῷ παιδί ἐχαρίσατο, ὅπως μ-τὰ θάνατον ἐν αὐτῷ αὐτοῦ ἀποτεθῇ τὰ ὅστ' ἱστορεῖ Στησίχιρος

74

Plut *Fac Lun* 19 εἰ δὲ μῆ, Θέων ἡμῖν οὗτος τὸν Μίμνερμον ἐπάξει καὶ τὸν Κυδίαν καὶ τὸν Ἀρχίλοχον, πρὸς δὲ τούτοις Στησίχορον καὶ τὸν Πίνδαρον, ἐν ταῖς ἐκλείψεσιν ὀλοφυρομένους τὸν 'φανεράτατον <ἄστρον> κλέπτομενον' καὶ 'μέσφ' ἀματι νύκτα γιγλομέναν' καὶ τὴν ἀκτῖνα τοῦ ἡλίου 'σκότου' ἀτραπὸν' φάσκοντας

75

Et. Vind cod clm

Ἄλιος·

ὄνομα παρὰ Στησίχору

<sup>1</sup> Kemke      <sup>2</sup> Haitung ms ἔπεισεν      <sup>3</sup> Haitung ms  
ἐ[πε]μ[σ]αν      <sup>4</sup> 92 athetised by Aristarchus and omitted by  
Aeschin *Trin* 149



## STESICHORUS

### 72

Philodemus *Musik*. True to his name Teipander, Gladdener of Men, pleased the judges of the contests, the Spartans quelled the disorders by choosing not to disobey the oracle, and possibly also because they were prevailed on by words of persuasion. Nevertheless, the story of Stesichorus is incorrect, and with regard to Pindar we do not know if what he did was successful in putting a stop to the party strife. But if either was the fact, it was done rather by words poetically arranged than by poetry, and they would have met with even greater success if they had employed prose.

### 73

Scholast on the *Iliad* ['Even so may your bones lie with mine in the same urn, to wit the gold one of two handles which thy lady mother gave thee']: Dionysus, having entertained Hephaestus at Naxos, received from him a golden urn, and afterwards, when he took refuge from the pursuit of Lycaugus in the sea and was kindly received by Thetis, gave the

fire-God fashioned urn

to her, and she made a gift of it to her son Achilles, to be the urn of his burial. The story is told by Stesichorus.

### 74<sup>1</sup>

Plutarch *The Face in the Moon*. If not, Theon here will call in his support Mimnermus, Cydias, and Archilochus, and with them Stesichorus and Pindar, who bewail in eclipses that 'the most manifest of stars is stolen away' and 'noonday made night,' and declare that 'the beam of the sun is the path of darkness.'

### 75

*Etymologicum Vindobonense*

Aius

a name in Stesichorus<sup>2</sup>

<sup>1</sup> cf Pind *Pae* 9, Phn *N II* 2 12. 54      <sup>2</sup> Varrthem compares *ἡμε φῶβ* (*matutinus* Boisacq) *Il* 15 365

# LYRA GRAECA

76

Ptol Heph 3    περὶ δὲ τῶν παρὰ Στησιχόρῳ ζητουμένων  
ἀκεσταλίων ὀρνίθων

77

Ciam A O 1 205 11    ἰόπτω παρὰ τὸ ἴπτω, ἐξ οὗ καὶ τὸ  
'Μέγα δ' ἴψο λαὸν Ἀχαιῶν'

ἀνίψαλον παῖδα

ἔφη ὁ Στησίχορος

78

Ath 5 180 e    καλεῖ δὲ Στησίχορος μὲν τὴν Μυῦσαν  
ἀρχεσίμολπον

79

*Et Gud* 89 31    ἄτερπνος οὕτως ὁ ἄγρυπνος παρὰ Ῥηγίνοις,  
ὥς καὶ παρὰ Ἰβύκῃ καὶ Στησιχόρῳ οὐκ ἔστι δὲ ἡ φωνὴ κατὰ  
στέρησιν τοῦ τερπνοῦ, ὥς ὁ ἄκακος    δεῖ οὖν ἀποδείξαι τὸ  
ὀφειλόμενον υ, ἔστι γὰρ κατ' ἐντέλειαν ἀτέρπνος, ὁ χωρὶς ὧν  
ὑπνου

80

Hesych    βρυαλίσκται πολεμικοὶ ὀρχησται  
<βρυαλίσκται> μενέδουποι

Ἰβυκος ἡ<sup>1</sup> Στησίχορος.

81

Ibid    ναυκληρώσιμοι στέγαι τὰ πανδοκεῖα, ἐπεὶ ἔνιοι ἐμπο-  
ρεῖα λέγουσιν ὥς καὶ Στησίχορος

ἐμπορικὸν οἶκον

φησίν.

<sup>1</sup> Herm (ἡ E) mss ὥρχηται μὲν αἰδοίτου Ἰβυκος καὶ

<sup>1</sup> cf Ibid 369 19, *E M.* 110 46, Hesych ἀνίψανον (alter-

# STESICHORUS

76

Ptolemaeus Hephaestion *Stories* . on the unexplained  
Acestalian buds  
in Stesichorus

77<sup>1</sup>

Chamei *Ineduta* (*Orford*) ἰάπτω 'to send, assail, injure,  
from ἴπτω 'to harm, to which belongs 'didst greatly harm  
the people of the Achaeans' (*Il* 1 404), compare Stesichorus  
unhaimed child

78<sup>2</sup>

Athenaeus *Doctors at Dinner*. Stesichorus calls the Muse  
beginner of the strain

79<sup>3</sup>

*Etymologium Graecarum* ἀτερπνος, used by the Rhegines  
for ἀγρυπνος 'sleepless,' as in Ibycus and Stesichorus. The  
word is not the negative form of τερπνός 'joyful,' as ἔλακος is  
cf κακός 'bad'. It is therefore necessary to explain the  
absence of υ, for the word in full would be ἀτ'έρπνος 'he who  
is without sleep'.

80<sup>4</sup>

Hesychius *Glossary* βρυαλίηται —war-dancers, compare  
Ibycus or Stesichorus

war-dancers steadfast in the mellay<sup>5</sup>

81

The Same Sea merchants' houses —inns, called by some  
writers travellers' or traders' rests, compare Stesichorus

a house of merchants

native explanation ἡλικίας τάξις 'a division of life') <sup>2</sup> cf  
Enst 1480 22 <sup>3</sup> = Ibyc 57, cf Gram *A P* 4 61  
22, *EM* 163 8 <sup>4</sup> = Ibyc 58 <sup>5</sup> Nilsson compares  
Hesych βρυαλιχισταί, Poll 4. 104 βαρυλλικά

# LYRA GRAECA

82

Sch. Dion Thr Bek *An* 2 945 25 οἷοι ἐνδοθεν,

ἔξοθεν

παρὰ Στησιχόρφ, πρῶσσοθεν παρ' Ὀμήρῳ<sup>1</sup>

83<sup>2</sup>

*E M* 100 47 σφήλιν γὰρ τὸ ἰσχυρόν. Στησίχορος

ἐρίσφηλον

ἔφη τὸν Ἡρακλέα, ἴσον τῷ ἐρισθενεῖ

84

Ibid 427 48 Στησίχορος δὲ

Τάρταρον ἠλίβατον

τὸν βαθὺν λέγει

85

Sch *Il* 15 336 τὸν Ὀϊλέα Ζηνόδοτος ἐπόμενος Ἡσιόδῳ καὶ Στησιχόρφ χωρὶς τοῦ οὐνομάζει Ἰλέα

86

Ibid 21 575 [ἐπεὶ κεν ὑλαγμὸν ἀκούσῃ] Ἀρίσταρχός τινάς φησι γρίφειν κυνυλαγμὸν οὕτω καὶ Ζηνόδοτος καὶ Στησίχορος δὲ ἔοικεν οὕτως ἀνεγνώκεναι, φησὶ γούν

ἀπειρεσίου κυνυλαγμοῦ<sup>3</sup>

87

Eust *Il*. 524 28 καὶ γὰρ

λεύκιππος

λέγεται παρὰ Στησιχόρφ ἐπιθετικῶς

<sup>1</sup> perh belongs to Ibyc 33 σφειλόν

<sup>2</sup> cf Hesych. σφηλόν,  
<sup>3</sup> so Eust mss here -ο.ο -ο.ο

## STESICHORUS

82

Scholiast on Dionysius of Thrace: Like ἐνδοθεν 'from within,' ἐξοθεν

from without

in Stesichorus, πρόσσοθεν 'before' in Homer

83<sup>1</sup>

*Etymologicum Magnum*. σφῆλον means 'strong', Stesichorus calls Heracles ἐρίσφηλος

mightily strong

like ἐρισθενής 'of mighty power' <sup>2</sup>

84<sup>3</sup>

The Same: Stesichorus by

steepy Tartarus

means 'deep'

85<sup>4</sup>

Scholiast on the *Iliad*. Zenodotus follows Hesiod and Stesichorus in spelling *Oileus* without the ο, *Ileus* [*i.e.* he read ὀ'Ιλένς]

86<sup>5</sup>

The Same ['when he hears the barking'] Aristarchus records the variant 'when he hears the barking of dogs' This is the reading of Zenodotus and apparently also of Stesichorus, who uses the phrase

innumerable barkings of dogs

87<sup>6</sup>

Eustathius on the *Iliad*.

white-hoised

is used by Stesichorus as an epithet

<sup>1</sup> cf *E G* 53 12    <sup>2</sup> explanation uncertain    <sup>3</sup> cf Hesych ἡλίσστρον, Phot 66 15, Sch. Luc *Merc Concl* 10, Sch Vict *Ar Av* 1739    <sup>4</sup> cf Eust 277 2, 1018 58    <sup>5</sup> cf. Eust 1251 61    <sup>6</sup> cf *Ibyc* 31

## LYRA GRAECA

88

Choer 1. 82. Bek *An* 3 1397

### Μεσόνυξ

Μεσόνυχος εἰς τῶν ἑπτὰ πλανητῶν παρὰ τοῖς Πυθαγορείοις  
ὀνομάζεται μέμνηται Στησίχορος

89

Sch Ap. Rh 4 973

### ὀρείχαλκος

εἶδος χαλκοῦ . . μνημονεύει καὶ Στησίχορος καὶ Βακχυλίδης.

90

Phot 412 21

### πέποσχα

Δωριέων τινὲς τούτῳ κέχρηται, ὧν καὶ Στησίχορός ἐστιν

91

Str 8 356 Στησίχορον δὲ καλεῖν πόλιν τὴν χώραν Πίσαν  
λεγομένην, ὡς ὁ ποιητὴς τὴν Λέσβον Μάκαρος πόλιν

92

Sch A1 *An* 1302 πηνέλοψ νήττη μὲν ἐστὶν ὅμοιον περι-  
στερᾶς δὲ μέγεθος μέμνηται δὲ αὐτοῦ Στησίχορος καὶ Ἰβυκος <sup>1</sup>

### πανέλοψ

93

Cram *A O* 1 192. 1 ὁ γοῦν Στησίχορός φησι

### ποταύδη

ὃ λέγει ὁ ποιητὴς προσήυδα

<sup>1</sup> perh ἡ Ἰβυκος, cf Ibyc 4, Alc 141

## STESICHORUS

88<sup>1</sup>

Choeroboscus on Theodosius · Μερόνυξ

Midnight-star

genitive Μερόνυχος, the Pythagorean name of one of the seven planets, it is mentioned by Stesichorus

89

Scholast on Apollonius of Rhodes *Argonautica* : ὀρείχαλκος  
οιichalc

a kind of copper mentioned by Stesichorus and  
Bacchylides

90

Photius Lexicon πέποσσα

I have suffered

used by some of the Domic writers, for instance, Stesichorus

91

Strabo *Geography*. The district known as Pisa is called a city by Stesichorus, just as Homer calls Lesbos the city of Macar

92

Scholast on Aristophanes *Birds* The bird called

penelops

is like a duck, but of the size of a dove, it is mentioned by Stesichorus and Ibycus<sup>2</sup>

93

Cramer *Inedita* (Oxford) · Stesichorus uses the form ποταύδη  
addressed

where Homer uses προσήυδα

<sup>1</sup> cf Ibid 83 (μερόνυξ)  
Ibycus'.

<sup>2</sup> perhaps we should read 'or

## LYRA GRAECA

94

Eust. II 772 3 ἡ δὲ παροιμία τοὺς φθαιερούς καὶ ψογερούς

Τελχίνας,

ὥς ἐκ τῶν εἰρημένων, καλεῖ Στησίχορος δέ, φασί, τὰς κῆρας καὶ τὰς σκοτώσεις τελχίνας προσηγόρευσε

95

Sch. Pind. O 9 129 χάμα νῦν ἀντὶ τοῦ χαρά "Ομηρος δὲ ἐπὶ τῆς μάχης οἱ δὲ περὶ Ἰβυκόν καὶ Στησίχορον

χάρμαν<sup>1</sup>

τὴν ἐπιδορατίδα φασίν

96

Eust. 1441 16 Στισίχορος δὲ

ὑπερθυμέστατον ἀνδρῶν

97

Timaeus ap. Ath. 6 250 b [π. Δημοκλέα τὸν Διονυσίου τοῦ νεωτέρου κόλακα] ὅτι μετὰ τὸ δείπνον ἐκείνοι μὲν (οἱ συμπρέσβεις) τῶν<sup>2</sup> Φρυγίου καὶ Στησιχόρου, ἔτι δὲ Πινδάρου Παιάνων<sup>3</sup> τῶν ναυτῶν τινὰς<sup>4</sup> ἀνελήφθ' ὅτεσ' ἦδον, αὐτὸς δὲ μετὰ τῶν βουλομένων τοῦ συμποσίου τοὺς ὑπ' αὐτοῦ τοῦ Διονυσίου πεποίη μέλους<sup>5</sup> διεπεραίνετο

98

Ibid. 13 601 a [π. τῶν ἐρωτικῶν πεποιημάτων] καὶ Στησίχορος δ' οὐ μετρίως ἐρωτικὸς γενόμενος συλέσθησε καὶ τοῦτον τὸν τρόπον τῶν ᾄσματων ὃ δὴ καὶ τὸ παλαιὸν ἐκαλεῖτο Παίδια καὶ Παιδικά

<sup>1</sup> mss χάρμαν

<sup>2</sup> Dobr. mss τὸν

<sup>3</sup> Kaih. mss παιάνα

<sup>4</sup> Mein. mss τινες

<sup>5</sup> Schn. -E. mss τοῦ συμποσίου Διονυσίου

πεπ., τοὺς αὐτοῦ Δ



## STESICHORUS

94

Eustathius on the *Iliad* It is the grudging and the fault finders, as we see from what has been said above, that the proverb calls

Telchins,

but it is said that Stesichorus used the word as an epithet of the Dooms or Death-goddesses and of darkenings or eclipses <sup>1</sup>

95

Scholast on Pindar: *χάρμα* is here used for *χαρὶ* 'joy', Homer uses it of battle, whereas in Ibycus (66) and Stesichorus it means

spear-head

96

Eustathius on the *Odyssey* Stesichorus uses the superlative *ὑπερθυμέστατος*

most high-minded of men

97

Timaeus in Athenaeus *D'octors at Dinner* [on Democles the flatterer of Dionysius the Younger] . because after supper the other ambassadors to Dionysius got some of the crew to join them in singing some of the Paeans of Phrynichus and Stesichorus, and even of Pindar, whereas he with the aid of any of the guests who chose, went through the Paeans composed by Dionysius himself.

98

The Same [on writers of love poetry] Stesichorus too was of a very erotic turn of mind, and composed among others poems of this kind, which were called in ancient times Love-Ditties <sup>2</sup>

<sup>1</sup> cf *fr* 74, but Vuirtheim connects *σκοτώσεις* with Byzant *σκοτώω* 'to slay' <sup>2</sup> for possible refs. to other poems of S cf Sch Ap Rh 1 1304, Suid *τυφλότερος ἀσπάλακος*, Arist *Rhet* 2 20, 21, Epiphani *Haer* 31 4

## ΙΒΥΚΟΥ

### βίος

Euseb. Ol 61 Ibycus carminum scriptor agnoscitur.

Him Ol. 22 5 ἤρμωσε μὲν καὶ Ἀνακρέων μετὰ τὴν νόσον τὴν λύραν καὶ τοὺς φιλοὺς Ἑρωτας αὐθις διὰ μέλους ἠσπάζετο· ἤρμωσε δὲ καὶ Στησίχορος μετὰ τὸ πάθος τὴν φόρμιγγα. Ἰβυκὸν δὲ κατέχει λόγος ἀπολισθεῖν μὲν ἐξ ἄρματος ἐς Ἱμεραν ἀπὸ Κατάνης ὀχούμενον, συντριβείσης δὲ αὐτῷ τῆς χειρὸς συχνόν τινα χρόνον ἀπῴδον γενέσθαι, τὴν λύραν δὲ <οὐκ><sup>1</sup> ἀποθεῖναι Ἀπόλλωνι.

Suid Ἰβυκος· Φυτίου· οἱ δὲ Πολυζήλου τοῦ Μεσσηνίου ἱστοριογράφου· οἱ δὲ Κέρδαντος· γένει Ῥηγίνος. ἐνθὲνδε εἰς Σάμον ἦλθεν ὅτε αὐτῆς ἦρχεν ὁ Πολυκράτης, ὁ<sup>2</sup> τοῦ τυράννου πατήρ. χρόνος<sup>3</sup> δὲ ἦν οὗτος ἐπὶ Κροίσου Ὀλυμπιάς νδ'. γέγονε δὲ ἐρωτομανέστατος περὶ μειράκια, καὶ πρῶτος εὗρε τὴν καλουμένην σαμβύκην· εἶδος δὲ ἐστὶ κιθάρας τριγώνου. ἔστι δὲ αὐτοῦ τὰ βιβλία ζ' τῇ Δωρίδι διαλέκτῳ. συλληφθεὶς δὲ ὑπὸ ληστῶν ἐπ' ἐρημίας ἔφη, καὶ τὰς γεράνους ἄς

<sup>1</sup> E <sup>2</sup> ἦρχεν Ἀιάκης ὁ Πολυκράτους? <sup>3</sup> χρόνος?

## IBYCUS

### LIFE

Eusebius *Chronicle* Olympiad 61 (B C. 536-533):—  
Flourished the poem-writer Ibycus

Himerius *Declamations* After the plague<sup>1</sup> Anacreon tuned his lyre and greeted the dear Loves once more with song; after the mishap Stesichorus tuned his harp; and report hath it that Ibycus, when he fell from a chariot on the way from Catana to Himera and broke his wrist, played indeed for some time out of tune but did not dedicate his lyre to Apollo<sup>2</sup>

Suidas *Lexicon*. Ibycus.—Son of Phytius, or, according to another account, of Polyzelus of Mes-senè the historian, or as some writers say, of Ceidas, by birth of Rhegium Thence he went to Samos when it was ruled by Polycrates father of the despot of that name,<sup>3</sup> whose date falls in the reign of Croesus, the 54th Olympiad (B C 564-561) He was of an extremely amorous disposition, and was the inventor of the instrument called *sambuca*, which is a kind of three-cornered lyre His works are in seven Books written in the Doric dialect Falling one day among robbers in a deserted spot he was killed exclaiming that the very cranes which flew

<sup>1</sup> or his illness

<sup>2</sup> i e did not abandon his profession

<sup>3</sup> or Ataces father of the despot P<sup>2</sup>

## LYRA GRAECA

ἔτυχεν ὑπερίπτασθαι ἐκδίκους γενέσθαι. καὶ αὐτὸς μὲν ἀνηρέθη μετὰ δὲ ταῦτα τῶν ληστῶν εἰς ἐν τῇ πόλει θεασάμενος γεράνους ἔφη· ‘Ἰδέ, αἱ Ἰβύκου ἐκδικοί.’ ἀκούσαντος δέ τινος καὶ ἐπεξελθόντος τῷ εἰρημένῳ, τό τε γεγονός ὡμολογήθη καὶ δίκας ἔδωκαν οἱ λησταί· ὥς ἐκ τούτου καὶ παροιμίαν γενέσθαι ‘αἱ Ἰβύκου γέρανοι.’

Stat Silv. 5. 3 152

voluciumque precator

Ibycus

Plut Gan 14 οἱ δ' Ἰβυκὸν ἀποκτείναντες οὐχ οὕτως ἐάλωσαν ἐν θεάτρῳ καθήμενοι, καὶ γεράνων παραφανεισῶν πρὸς ἀλληλοὺς ἅμα γέλῳτι ψιθυρίζοντες ὥς αἱ Ἰβύκου ἐκδικοί πάρειςιν; ἀκούσαντες γὰρ οἱ καθεζόμενοι πλησίον, ἤδη πολλὸν χρόνον τοῦ Ἰβύκου ὄντος ἀφανοῦς καὶ ζητουμένου, ἐπελάβοντο τῆς φωνῆς καὶ προσήγγειλαν τοῖς ἄρχουσιν. ἐλεγχθέντες δ' οὕτως ἀπήχθησαν, οὐχ ὑπὸ τῶν γεράνων κολασθέντες, ἀλλ' ὑπὸ τῆς αὐτῶν γλωσσαλγίας ὥσπερ Ἑρινύς ἢ Ποινῆς βιασθέντες ἐξαγορεύσαι τὸν φόνον.

AP 7 745 εἰς Ἰβυκὸν τὸν λυρικὸν ὑπὸ ληστῶν πεφονευμένον· Ἀντιπάτρου Σιδωνίου·

Ἰβυκε, ληισταί σε κατέκτανον ἔκ ποτε νηὸς<sup>1</sup>

βάντ' ἐς ἐρημαίην ἄστιβον ἡίονα,

ἀλλ' ἐπιβωσάμενον γεράνων νέφος, αἶ τοι ἵκοντο

μάρτυρες ἄλγιστον ὀλλυμένῳ θάνατον·

5 οὐδὲ μάτην ἰάχηςας, ἐπεὶ ποινήτης Ἑρινὺς  
τῶνδε διὰ κλαγγὴν τίσατο σείο φόνον

<sup>1</sup> Steph mss νήσου Stadtm sugg πόντου

## LIFE OF IBYCUS

over at the moment would prove his avengers. Some time afterwards one of the robbers saw some cranes in the city and cried, 'Look! the avengers of Ibycus.' Whereupon one of the bystanders enquired into the matter of this speech of his, the crime was admitted, and the robbers brought to justice. Hence the proverb, 'The cranes of Ibycus.'

Statius *Silvae*

and Ibycus who prayed to the birds

Plutarch *Garrulity*. Were not the murderers of Ibycus taken as they sat in the theatre whispering with smiles together, at the sight of some cranes, that yonder were the avengers of Ibycus? For the spectators near by heard what they said, and though Ibycus had long disappeared and been mourned for dead, took up the matter of this speech and reported it to the ruling authority. Whereupon they were convicted and forthwith executed, not indeed that they were punished by the cranes, but rather compelled by their own garrulity as by some Fury or Doom-Goddess to confess to the murder they had committed.<sup>1</sup>

*Palatine Anthology*: On the murder of the lyrist Ibycus by robbers, by Antipater of Sidon

Robbers slew thee, Ibycus, the day thou camest to land on a desert shore untrod, but not till thou hadst called to aid thee a cloud of cranes who had come witnesses to thy woeful death. Nor was thy call in vain, for by reason of their clang an avenging Fury requited thy murder in the land of

<sup>1</sup> of Iamb. *Vit. Pythag.* 126, Suid. ἐπιτήδευμα (above, p. 21)

## LYRA GRAECA

Σισυφίην κατὰ γαῖαν ἰὼ φιλοκερδέα φύλα  
 ληιστέων, τί θεῶν οὐ πεφόβησθε χόλον ;  
 οὐδὲ γὰρ ὁ προπάροιθε κανὼν Ἀἴγισθος ἰοιδὸν  
 10 ὄμμα μελαμπέπλων ἔκφυγεν Εὐμενίδων.

Ath 4 175 e τοῦτο δὲ τὸ ὄργανον (τὴν σαμ-  
 βύκην) Νεάνθης ὁ Κυζικηνὸς ἐν α' Ὠρων εὔρημα  
 εἶναι λέγει Ἰβύκου τοῦ Ῥηγίνου ποιητοῦ, ὡς καὶ  
 Ἀνακρέοντος τὸ βάρβιτον.

Diogen Pairoem. 1 207 ἀρχαιότερος Ἰβύκου·  
 ἐπὶ τῶν εὐηθῶν. Ἰβυκος γὰρ τυραννεύειν πολι-  
 τῶν δυνάμενος ἀπεδήμησεν εἰς Ἴωνίαν.

Ibid 251 ἀνοητότερος Ἰβύκου.

A P. 7 714 εἰς Ἰβυκὸν τὸν λυρικὸν ποιητὴν·  
 ἀδέσποτον·

Ῥήγιον Ἰταλῆς τεναγώδεος ἄκρον αἰίδω  
 αἰεὶ Θρινακίου γενομένην ὕδατος,  
 οὐνεκα τὸν φιλέοντα λύρην φιλέοντά τε παῖδας  
 Ἰβυκὸν εὐφύλλῳ θῆκεν ὑπὸ πτελέῃ  
 ἥδεα πολλὰ παθόντα· πολὺν δ' ἐπὶ σήματι  
 κισσὸν  
 χεύατο καὶ λευκοῦ φυταλίην καλάμου.<sup>1</sup>

Ar Thesm 159

ἄλλως τ' ἄμουσόν ἐστι ποιητὴν ἰδεῖν  
 ἀγρεῖον ὄντα καὶ δασύν· σκέψαι δ' ὅτι  
 Ἰβυκος ἐκεῖνος κ' Ἀνακρέων ὁ Τήσιος  
 ἀρχαῖος, οἵπερ ἀρμονίαν ἐχύμισαν,  
 ἐμυτροφόρου τε καὶ διεκινούνθ' ὧδέ πως.<sup>2</sup>

<sup>1</sup> ἐπὶ mss ὑπὸ

<sup>2</sup> Rogers mss διεκινούντ' Ἰωνικῶς

## LIFE - OF IBYCUS

Sisyphus<sup>1</sup> Alas, ye greedy robbers<sup>1</sup> why fear ye not the wiath of the Gods<sup>2</sup> Even Aegisthus who slew the bard<sup>2</sup> in olden days escaped not the eye of the sable-robed Eumenides<sup>3</sup>

Athenaeus *Doctors at Dinner* : The invention of this instrument (the *sambuca*) is ascribed by Neanthes of Cyzicus, in the 1st Book of his *Annals*, to Ibycus the poet of Rhegium, and that of the *barbiton* to Anacreon<sup>4</sup>

Diogenian *Proverbs*. As ancient as Ibycus — A proverb used of foolish persons For Ibycus, when he might have reigned as a despot over his fellow-citizens, went away to live in Ionia<sup>5</sup>

The Same As foolish as Ibycus

*Palatine Anthology* On the lyric poet Ibycus, anonymous

I sing of the end of shoaly Italia, of Rhegium which tasteth ever of the water of Sicily, because Ibycus that lover of the lyre, that lover of lads, was buried by her, his many pleasures over, beneath a leafy elm-tree, where much ivy and a bed of white reed make a covering for his grave<sup>6</sup>

Aristophanes *Thesmophoriazusae* It is particularly unrefined of a poet to be boorish and unkempt Just think how master-cooks of music like the great Ibycus and old Anacreon of Teos wore the cap of luxury and danced like this [*i e* in the Ionian way].

<sup>1</sup> Corinth    <sup>2</sup> Cassandria    <sup>3</sup> cf Ibid 9 184 (vol 1 p 2)  
<sup>4</sup> cf Suid 'Ιβυκαρητῶν, *ΕΜ* ἱβις    <sup>5</sup> the explanation seems to belong to the other proverb below    <sup>6</sup> cf 9 571

## LYRA GRAECA

Cic. *Tusc* 4. 71 quae de iuvenum amore scribit Alcaeus<sup>1</sup> nam Anacleontis quidem tota poesis est amatorum maxime vero omnium flagiasse amore Rheginum Ibycum, apparet ex scriptis atque horum omnium libidinosos esse amores videmus

Plut. *Nob* 2 ποσάκις παρὰ Σιμωνίδῃ, Πινδάρῳ, Ἀλκαίῳ, Ἰβύκῳ, Στησιχόρῳ ἡ εὐγένεια ἐν λόγου καὶ τιμῇς μέρει ἐστί ;

See also Servius *Cent Meti Gr Lat* 4 161, Sch Pind *I* 2 1, Philod *Mus* p 79 K, Demetr. *περὶ*

## ΙΒΥΚΟΥ ΜΕΛΩΝ<sup>1</sup>

### 1

Ath 13 601 b [π τοὺς ἐρατικοὺς τῶν ποιητῶν] καὶ δ' Ῥηγῖνος δὲ Ἰβυκος βοᾷ καὶ κέκραγεν

Ἦρι μὲν αἴ τε Κυδώνιαι  
μαλίδες ἀρδόμεναι ῥοᾶν  
ἐκποτάμων<sup>2</sup> ἵνα Παρθένων  
κᾶπος ἀκήρατος, αἴ τ' οἶνανθίδες  
5 ἀυξόμεναι σκιέροισιν ὑφ' ἔρνεσιν  
οἶναρέοις θαλέθοισιν· ἐμοὶ δ' Ἔρος  
οὐδεμίαν κατάκοιτος ὦραν,  
<ἀλλ' ᾗ> ὑπὸ στεροπᾶς φλέγων  
Θρηϊκίος Βορέας<sup>3</sup> αἴσων  
10 παρὰ Κύπριδος ἄζαλέαις μανίαισιν ἐρεμνὸς  
ἄθαμβος  
ἐγκρατέως πέδοθεν σαλάσσει  
ἀμετέρας φρένας<sup>4</sup>

<sup>1</sup> Doric accents should prob. now be read as in 67      <sup>2</sup> E,



## IBYCUS

Cicero *Tusculan Disputations*. What extravagant things Alcaeus writes on the love of youths<sup>1</sup> and as for Anacreon, his poetry is erotic from beginning to end. Yet to judge from his works they all were surpassed in this matter by Ibycus of Rhegium. And the love of all these poets was the sensual love.

Plutarch *On High-Birth*. How often in Simonides, in Pindar, in Alcaeus, in Ibycus, in Stesichorus, is high-birth a matter of praise and honour?

ποιημ. quoted above on Alc. *f* 82, Ath 601 quotes *f* 1 prob. from Chamaeleon *On Ibycus*.

## THE POEMS OF IBYCUS<sup>1</sup>

### 1

Athenaeus *Doctors at Dinner* [on love in the poets]. And Ibycus of Rhegium cries aloud

'Tis but in Spring the quince-trees of the Maids' holy garden grow green with the watering rills from the river, and the vine-blossoms wax 'neath the mantling sprays of the vines, but for me Love's awake the year round, and like the Northwind from Thiaee aflame with the lightning, comes with a rush from the Cyprian, with shivering furies baleful and bold, and with masterful power shakes me to the bottom of my heart.

<sup>1</sup> arranged in antiquity in 7 Books (see Suid. p. 79), to which refs. are given in only 3 passages, cf. 21, 22, 34

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cf. ἄποικος mss ἐκ ποτ <sup>3</sup> ἀλλ' ἀθ Jac -E mss τε: Θρηήκιος Fiorillo mss Θρηήκιος (ὄος) <sup>1</sup> ἀθαυβής ἐγκρατέως Herm mss ἀθάμβησε κραταιῶς πένθεσεν Naëke mss παιδ' ὄθεν παλάσσει Schoem mss φυλ 1. 12 peih begins new strophe

## LYRA GRAECA

### 2

Sch Plat *Raim* 136 e [τὸν οὖν Παρμενίδην Ἀνάγκη, φάναι, πείθεσθαι· καίτοι δοκῶ μοι τὸ τοῦ Ἰβυκείου ἵππου πεπονθέναι, ὃ ἐκείνους ἀθλητῇ ὄντι καὶ πρεσβυτέρῳ, ὑφ' ἄρμασι μέλλοντι ἀγωνεῖσθαι καὶ δι' ἐμπειρίαν τρέμονται τὸ μέλλον, ἑαυτὸν ἀπεικάζων ἄκων ἔφη καὶ αὐτὸς οὕτω πρεσβύτης ὢν εἰς τὸν ἔρωτα ἀναγκάζεσθαι ἵέναι] τὸ τοῦ μελοποιοῦ Ἰβύκου ῥητόν

Ἔρος αὐτὲ με κυανέοισιν ὑπὸ  
βλεφάροις τακέρ' ὄμμασι δερκόμενος  
κηλήμασι παντοδαποῖς ἐς ἄπειρα  
δίκτυα Κύπριδος βαλεῖ.<sup>1</sup>

5 ἦ μὰν τρομέω νιν ἐπερχόμενον  
ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γήρα  
ἄέκων σὺν ὄχεσφι θοοῖς ἐς ἄμιλλαν ἔβα.

### 3

Theon Smyrn 146 κοινῶς τῶ γάρ, φησὶν ὁ Ἀδραστος, πάντας τοὺς ἄστρας οἱ ποιηταὶ σειρίους καλοῦσιν, ὥς Ἰβυκος

φλεγέθων ἄπερ διὰ νύκτα μάκραν  
σείρια παμφανόωντα<sup>2</sup>

### 4, 5

Ath 9 383 e [π πορφυρίωνος] Ἰβυκος δὲ τινες λασιπορφυρίδας ὀνομάζει διὰ τούτων

τοῦ μὲν πετάλοισιν ἐπ' ἀκροτάτοις  
ἰζάνοισι<sup>3</sup> ποικίλαι  
πανέλοπές <τε καὶ> αἰολόδειροι  
λασιπορφυρίδες  
καλκύνουσιν τανυσίπτεροι.<sup>4</sup>

ἐν ἄλλοις δὲ φησιν

Αἰεὶ μ', ὦ φίλε θυμέ, τανύπτερος ὥς ὅκα  
πορφυρὶς

<sup>1</sup> E, οἱ βαλέει? mss βάλλει

<sup>2</sup> ἄπερ Martin. mss ἄπερ,

## IBYCUS

21

Scholast on Plato *Parmenides* ['I must give way' said Parmenides, 'and yet I feel I resemble the old race horse about to compete in a chariot-race and trembling at the prospect because he knows what it means, to whom Ibycus likens himself when he complains that at his time of life he is made to take part in love against his will] The words of the lyric poet Ibycus are these :

Yet again will Love eye me tenderly from beneath dark brows and cast me with manifold magic into the hopeless net of the Love-Goddess I swear his approach makes me tremble like an old champion-horse of the chariot-race when he draws the swift car all unwillingly to the contest

3 2

Theon of Smyrna *Explanation of Mathematical Questions Arising in Plato* For according to Adrastus any star is called by the poets *σεῖριος* (Sirius), for instance Ibycus

flaming like the beaming stars nightlong

4, 5<sup>3</sup>

Athenaeus *Doctors at Dinner* [on the bird called *porphyrio*, the purple coot] Ibycus mentions certain 'shag-purples' in the following lines

In the topmost leaves of it sit pied wild-ducks and sheeny-neckt shag-purples and wide-winged halcyons,

but in another passage he mentions 'purple-birds' simply

Ever to me, O my heart, as a wide-winged purple-bird

<sup>1</sup> cf Procl 5 316      <sup>2</sup> cf Hesych *σεῖριον ἰβυκος πάντα τὰ ἄστρα*, Suid *Σείριον*, Phot 513 10      <sup>3</sup> cf Stes 92

*ἀπερ*      <sup>3</sup> Wil mss *ἀκροτάτοισι ξανθοῖσι*      <sup>4</sup> *τε καὶ* Crus *λασιπορφύριδες* E mss *λαθιπ.*      *καλκύνες* E mss *καὶ ἄλλ*

# LYRA GRAECA

## 6

Ibid 13 564f [π ἔρωτος] ὁ δὲ τοῦ Κυθηρίου Φιλοξένου  
Κύκλωψ ἑρῶν τῆς Γαλατείας, αἱ ἐπαινῶν αὐτῆς τὸ κάλλος, προ-  
μαντευόμενος τὴν τύφλωσιν πάντα μᾶλλον αὐτῆς ἐπαινεῖ ἢ τῶν  
ὀφθαλμῶν μνημονεύει, λέγων ὥδε 'Ω καλλιπρόσωπε | χρυσεο-  
βόστρυχε χαριτόφανε θάλας Ἐρώτων, τυφλὸς ὁ ἐπαινὸς καὶ  
οὐδὲν ὅμοιος τῷ Ἴβυκεῖ οὐ ἐκείνῳ

Εὐρύαλε, γλυκέων Χαρίτων θάλας<sup>1</sup>

. . . . . <Μοισᾶν>

καλλικόμων μελέδημα, σὲ μὲν Κύπρις

ἅ τ' ἀγανοβλέφαρος Πειθῶ ῥοδίοισιν ἐν ἄνθεσι  
θρέψαν.<sup>2</sup>

## 7

Ibid 15 681a [π ἐλιχρύσου] καὶ Ἴβυκος

μύρτα τε καὶ ἴα καὶ ἐλίχρυσος

μᾶλα τε καὶ ῥόδα καὶ τέρευνα δάφνα

## 8, 9

Hdn π σχημ 60 24 τὸ δὲ (σχῆμα) Ἴβυκεῖον καὶ λέξεως καὶ  
συντάξεως ἔστιν, γίνεται δὲ τοῖς ὑποτακτικοῖς τρίτοις προσώποις  
τῶν ῥημάτων κατὰ πρόσθεσιν τῆς σι συλλαβῆς καλεῖται δὲ  
Ἴβυκεῖον οὐχ ὅτι Ἴβυκος πρῶτος ἐχρήσατο λέλεκται γὰρ καὶ παρ  
'Ομήρῳ πρότερον ἀλλ' ἐπεὶ πολὺ καὶ κατακορὲς παρ' αὐτῷ. καὶ γάρ

γλαυκῶπιδα Κασσάνδραν ἐρασιπλόκαμον κού-  
ραν Πριάμοιο

φᾶμις ἔχῃσι βροτῶν

καὶ δι' ἐτέρων

τᾶμος κλυτὰς ὄρθρος ἄνπνος

ἐγείρησιν ἀηδόνας<sup>3</sup>

ἀντὶ τοῦ ἐγείρη

<sup>1</sup> γλυκέων Jac mss γλαυκ <sup>2</sup> Μοισᾶν E e y <sup>3</sup> κλυτὰς  
ὄρθρος ἄνπνος H, cf Sim 74, Stes 5 mss ἄνπ κλυτὸς ὄρθ  
ἀηδόνας, mss ἀε.δονάς cf Eucl f, 775, 23 and Illec. 546 (Wil)

## IBYCUS

### 6

The Same [on love] The Cyclops of Philoxenus of Cythera, when he praises the beauty of his love Galatea, presages his own blinding by careful avoidance of all mention of her eyes, thus 'O fair-faced scion of the Loves, with golden tresses and lovely voice' This is blind praise indeed, contrast the lines of Ibycus

Euryalus, thou scion of the delicious Graces,  
dailing of the lovely-tressed Muses, surely thou  
wast the nursing of Cyprus and tender-eyed Pei-  
suation amid flowers of the rose

### 7

The Same [on the helichryse or cassidony] And Ibycus mentions it thus

myrtles and violets and cassidomies, apple-flowers  
and roses and glossy bay-leaves

### 8,<sup>1</sup> 9

*Herodian Figures of Speech* The Ibycean figure belongs both to words and to syntax, occurring in the third person subjunctive of verbs by the addition of the syllable *σι*. It is called Ibycean not because Ibycus was the first to use it, for it occurs in Homer before him, but because he uses it so very frequently, compare

grey-eyed Cassandra, the lovely-tressed daughter  
of Priam is constrained by the talk of men,  
and again

When the Dawn that ends sleep wakes the loud  
nightingale,

ἐγείρησι 'wakes' for ἐγείρη <sup>2</sup>

<sup>1</sup> cf *Il* 5 6, Eust *Od.* 1576 56    <sup>2</sup> cf Plut *Qu. Conv.* 7 3 5, Sch *Od.* 9 364 (supporting the corruption)

## LYRA GRAECA

### 10

P1isc 6 92 in quo Doris sequimur, qui pro Φυλεύς Φύλης,  
pro Ὀρφεύς Ὀρφησ et Ὀρphen dicunt, pro Τυδεύς Τύδης  
similiter Ibycus

ὀνομακλυτὸν Ὀρφήν

### 11

*E M* 703 28 ῥήγος τὸ πορφυροῦν περιβόλαιον ῥέξαι γὰρ τὸ  
βάψαι ὅτι δὲ ῥαγεῖς ἔλεγον τοὺς βαφεῖς καὶ ῥέγος τὸ βάμμα,  
σαφεὲς Ἀνακρέων ποιεῖ (79) καὶ παρ' Ἰβύκῳ

ποικίλα ῥέγματα <καὶ> καλύπτρας  
περόνας τ' ἀναλυσάμεναι<sup>1</sup>

### 12

Diom *As Gram* 1 321 Keil [de nomine] . . ut est  
Ulyssi agnomen Polytlas nam praenomen est ut ait Ibycus

Ὀλίξης<sup>2</sup>

### 13

*E. M.* 171 7 αὔσιον καὶ ὁ μὲν Ἰβυκος αὔσιον λέγει, οἶον

οὐ γὰρ αὔσιον παῖς

Τυδέος . . .<sup>3</sup>

### 14, 15

Diom *As Gram* 1 323 Keil [de nomine] patronymica  
abusive saepe etiam a matre fiunt, ut aut a  
maritis, ut

Ἑλένα Μενελαίς,

aut a filius ut

Ἀλθαία Μελεαγρίς,

sicut Ibycus Graecus rettulit<sup>4</sup>

<sup>1</sup> *E* mss -αμένα <sup>2</sup> mss *Ολίξες* <sup>3</sup> Schn -*E*, mss παῖς  
Τυδέως <sup>4</sup> mss give Gk words in Lat,

## IBYCUS

### 10

Piscian *Principles of Grammar*. In this we follow the  
Romans, who write for *Phyleus Phyles*, for *Orpheus Orphes*  
with [accusative] \*Ορφην, for *Tydeus Tydes*. Similarly  
Ibycus writes

Orphes of famous name

### 11

*Etymologicum Magnum* ῥήγος —the purple coverlet, ῥέξαι  
is used for βάψαι 'to dye'. For ῥαγέϊς meaning 'dyers'  
and ῥέγος 'dyed cloth', compare Anacreon and Ibycus

loosing their brooches and their many-coloured  
robes and veils

### 12

Diomedes *Art of Grammar* [on the name] just as the  
agnomen of *Ulysses* is *Polyllas* 'much-enduring'. For his  
praenomen is, as Ibycus gives it,

Olixes

### 13

*Etymologicum Magnum* αἰσίο. Ibycus uses αἰσόν 'in  
vain,' as in

for not in vain the son of Tydeus

### 14, 15

Diomedes *Art of Grammar* [on the name] Patronymics  
are often formed improperly from the mother, as  
or from the husband, as

Menelaïd Helen,

or from the son, as

Meleagrid Althaea,

as we find in the Greek writer Ibycus,

## LYRA GRAECA

16

Ciam A O 1 255 7 Καδμηίδι γαίῃ ὥσπερ παρὰ τὸ Δάρ-  
δανος ἐκπίπτει πατρωνυμικὸν εἰς 15 Δαρδανίς καὶ παρὰ τὸ Πρίαμος  
Πριαυίς, οὕτως ἔδει καὶ παρὰ τὸ Κάδμος Καδμίς τὸ ἔρα Καδμηίς  
ἐπλεόνασε τὸ η ὅτε οὖν φησιν ὁ Ἰβυκος

παρελέξατο Καδμίδι κούρα

τὸ ὀφειλόμενον ἀπέδωκεν.

17

Galen vol 17 Pt 1 p 881 Kuhn ἐπὶ δὲ τοῦ νέφους δοκεῖ  
τετάχθαι (πέμφιξ) κατὰ τὸδε τὸ ἔπος ἐν Σαλμωνεῖ σατύροις παρὰ  
Σοφοκλεῖ 'πέμφιγι πᾶσαν ὕψιν ἀγγέλω πυρός' παρ' Ἰβύκῳ

πυκινὰς πέμφιγας πτόμενοι,

λέλεκται δ' οὗτος ὁ λόγος αὐτῷ κατὰ τινα παραβολὴν ἐπὶ χειμ-  
αζομένων εἰρημένην διὸ καὶ τῶν προγνωστικῶν οἱ πλεῖστοι ἐπὶ  
τῶν κατὰ τοὺς ὕμβριους σταγόνων εἰρηθῆναι φασὶ τὸς πέμφιγας

18, 19

Hdn π μ λ 2 938 1 Lentz οὐδὲν εἰς ὡρ λήγον οὐδέτερον  
ὑπὲρ μίαν συλλαβὴν ἔχει συμπλοκὴν δύο συμφώνων πρὸ τοῦ  
ω ἔλδωρ οὐ γὰρ συμπλοκὴ ἐνθάδε ἀλλὰ διάστασις ὁ δὲ  
Ἰβυκος ἔσθ' ὅτε καὶ θηλυκῶς προφέρεται

οὔτι κατὰ σφετέραν ἐέλδω<sup>1</sup>

καὶ

ἐσθλὰν προδεδεγμένους ἐλδω<sup>2</sup>

<sup>1</sup> Schn mss ἐελδῶρ <sup>2</sup> ἐσθλὰν Schn, mss -ον προδεδεγμ =  
προδεδειγμ ἐλδῶ E, mss ἐελδῶρ



## IBYCUS

### 16

Cramer *Inedita (Oxford)*: Cadmeid land —as from *Daidanus* comes the patronymic in -is, *Daidanis*, and from *Priamus Priamis*, so we ought to find from *Cadmus Cadmus*. In the form *Cadmeis* therefore the *e* is pleonastic, and when Ibycus says ·

he lay with a Cadmid maiden,

he uses the correct form

### 17

Galen on Hippocrates *Epidemics*: The word *πέμφι*<sup>1</sup> seems to have been used of a cloud, according to this line of Sophocles' satyric drama *Salmonesus*: 'all its face with a *πέμφιξ* that presaged fire', compare Ibycus

about to drink many a *πέμφιξ*,

where the poet employs the expression according to a proverbial saying used of travellers in a storm. And thus most of the mathematicians say that the word is used of raindrops

### 18, 19

Herodian *Words without Parallel*. No neuter ending in -αρ, if it be of more than one syllable, has a combination of two consonants before the ω. ἔλδωρ 'wish,' for the two consonants in this word belong to separate syllables, and Ibycus sometimes uses it in a feminine form, as in this

not according to their wish

and this:

having made known a noble wish of his

<sup>1</sup> the meanings seem to vary among bubble, squall or puff of wind, and ray of light, cf. Pearson *Soph. Frag.* 337

# LYRA GRAECA

20

*EM Vet* 197 Κυάρας Ἰβυκος

οὐδὲ Κυάρας ὁ Μηδείων στραταγὸς

τινὲς λέγουσιν ἀπὸ τοῦ Κυαξάρας γέγονε κατὰ συγκοπὴν, ἄλλοι δὲ ἀπὸ τοῦ κυρά<sup>1</sup> ἔαν οὖν ἢ ἀπὸ τοῦ Κυαξάρας συγκριτικοῦ<sup>2</sup> οὐ πλεονάζει (τὸ α), ἔαν δὲ ἀπὸ τοῦ κυρά<sup>3</sup> πλεονασμῷ τοῦ α οὐ συγ

21

Ηλν π μ λ 36 2 τάφος ὅποτε δὲ ἐπὶ τῆς ἐκπλήξεως παραλαμβάνεται, γένος ἐπιδέχεται τὸ οὐδέτερον ‘Ἡ δ’ ἀνέω δὴν ἦστο, τάφος δὲ οἱ ἦτορ ἴκανε’ (ΙΙ 23 93) ἀλλ’ ἴσως ἀμφίβολον ὁ μέντοι Ἰβυκος διέστειλε τὸ γένος ἐν τῷ πρώτῳ, σχεδὸν τὸ Ὀμηρικὸν μεταλαβὼν<sup>4</sup> φησὶ γάρ

δαρὸν παρὰ οἱ χρόνον ἦστο τάφει πεπαγώς.<sup>5</sup>

22

Sch. Ap Rh 4 57 [καλῶ περιδαίομαι Ἐνδυμίωνι] Ἰβυκος  
δὲ ἐν πρώτῳ Ἡλίδος αὐτὸν βασιλεῦσαί φησι

23

Str 1 59 [π νήσων τῶν χερροήσων γεγονυῶν κ τ λ] ἐπὶ τῆς πρὸς Συρακούσαις νήσου νῦν μὲν γέφυρά ἐστιν ἢ συνάπτουσα αὐτὴν πρὸς τὴν ἡπειρον, πρότερον δὲ χῶμα, ὡς φησιν Ἰβυκος, λογαίου λίθου ὃν καλεῖ ἔκλεκτον

Sch Pind N 1 1 [κλεινῶν Συρακοσσῶν θάλος Ὀρτυγία]  
ἡ δὲ Ὀρτυγία πρότερον μὲν οὐσα νήσος εἴτα προσχωσθεῖσα χερρόνησος γέγονεν ὡς καὶ Ἰβυκος ἱστορεῖ

παρὰ χέρσον  
ἔκλεκτον παλάμαισι βροτῶν.<sup>6</sup>  
πρόσθε <δέ> νιν πεδ’ ἀναριτῶν  
ἰχθυες ὠμόφαγοι νέμοντο.<sup>7</sup>

<sup>1</sup> *EM* ms here κυράν <sup>2</sup> ms -κὸν <sup>3</sup> ms κυάρα  
<sup>4</sup> *Lehrs* mss -βαλῶν <sup>5</sup> παρὰ οἱ *Heim* mss δάραοι *B* δ’

## IBYCUS

20<sup>1</sup>

*Old Etymologicum Magnum* 197 Cyaras —Ibycus·

nor Cyaras the general of the Medians

Some authorities derive this from *Cyara*, as by shortening, others from *Cyra* ('), if it comes from the compound *Cyareans* the *a* is not pleonastic, but if it comes from *Cyra* with pleonasm of *a*

21

Herodian *Words without Parallel* τάφος: but when it is used for 'amazement' it is neuter, compare [Homer] 'She sat for a long while silent, for amazement had come to her heart' But perhaps this instance fails to convince Ibycus, at any rate, has distinguished the gender in his first Book, where he follows Homer very closely

sat for a long time beside him fixed in amazement

22

Scholast on Apollonius of Rhodes *Argonautica* ['I burn with love of the fair Endymion'] Ibycus in his first Book makes Endymion king of Elis

23<sup>2</sup>

Strabo *Geography* [on islands that have become peninsulas, etc] On the island that lies off Syracuse there is now a bridge connecting it with the mainland where there was formerly a mole, according to Ibycus, of 'selected' or unheaven masonry, which he calls 'picked out' [that is, builded]

Scholast on Pindar ['Ortygia, scion of famous Syracuse'] Ortygia, once an island, later became joined to the mainland, compare Ibycus

to the dry land builded by mortal hands where  
once dwelt the flesh-gnawing fishes and the sea-  
snails

<sup>1</sup> cf *EM* 542 51

<sup>2</sup> cf 51 and *Ath* 3 86 b

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ἀνεω <sup>6</sup> *E* Boeckh λίθινον ἔκλ π β mss λίθινον τὸν π β  
<sup>7</sup> δέ *B* πεδ' ἀναρ Boeckh from *Ath* mss παῖδα νήριτον

# LYRA GRAECA

24

Sch Theocr 1 117 Ἀρεθοῖσα κρήνη ἐν Συρακούσαις φασὶ  
διὰ πελάγους Ἀλφειὸν ἦκειν ὥς φησιν Ἰβυκος παριστορῶν  
περὶ τῆς Ὀλυμπιακῆς<sup>1</sup> φιάλης

25

Plut Qu Conv 9 15 2 [τίνα κοινὰ ποιητικῆς καὶ ὀρχηστικῆς]  
διὸ καὶ πέπονθεν ὁ φιλοθεὶς Ἰβυκος ἐποίησε

δέδοικα μή τι παρ θεοῖς  
ἀμβλακῶν τίμαν πρὸς ἀνθρώπων ἀμείψω.

26

Ael H 4 6 51 [π διψάδα] δεῖ δὲ καὶ μῦθον τῷδε τῷ ζῳφῷ  
ἐπαῖσαι με ὅνπερ οὐν ἀκούσας οἶδα οὐ σιωπήσομαι τοῦτον, ὥς ἂν  
μὴ δοκοῖν ἀμαθῶς ἔχειν αὐτοῦ τὸν Προμηθέα κλέψαι τὸ πῦρ ἢ  
φήμη φησί, καὶ τὸν Δία ἀγαιαντῆσαι ὁ μῦθος λέγει καὶ τοῖς κατα-  
μηνύσασιν τὴν κλοπὴν δοῦναι φάρμακον γήρως ἀμυντήριον τοῦτο  
οὖν ἐπὶ ὕνῳ θεῖναι τοὺς λαβόντας πέπυσμαι καὶ τὸν μὲν προίεναι  
τὸ ἄχθος φέροντα, εἶναι δὲ ἄραν θέρειον, καὶ διψῶντα τὸν ὕνον ἐπὶ  
τίνα κρήνην κατὰ τὴν τοῦ ποτοῦ χρεῖαν ἐλθεῖν τὸν οὖν ὄφιν τὸν  
φυλάττοντα ἀναστέλλειν αὐτὸν καὶ ἀτελαύνειν, καὶ ἐκείνον στρ-  
βλούμενον μισθόν οἱ τῆς φιλοτησίας δοῦναι ὕπερ οὖν ἔτυχε φέρων  
φάρμακον οὐκοῦν ἀντίδοσις γίνεται, καὶ ὁ μὲν πίνει, ὁ δὲ τὸ  
γῆρας ἀποδύεται, προσεπιλαβὼν ὥς λόγῳ τὸ τοῦ ὕνου δίσκος τι  
οὖν, ἐγὼ τοῦ μύθου ποιητῆς, ἀλλ' οὐκ ἂν εἴποιμι, ἐπεὶ καὶ πρὸ  
ἐμοῦ Σοφοκλῆς ὁ τῆς τραγωδίας ποιητῆς καὶ Δεινόλοχος ὁ ἀνταγω-  
ριστῆς Ἐπιχάρμου καὶ Ἰβυκος ὁ Ῥηγίνος καὶ Ἀριστέας καὶ  
Ἀπολλοφάνης ποιηταὶ κωμωδίας ἄζουσιν αὐτόν

<sup>1</sup> Wendel mss -πιας

<sup>1</sup> some words lost here, cf Ziegler <sup>2</sup> cf Plat *Phaedr*  
242 c, Suid ἀμπλακῶν (ἔστι δὲ πρὸς ἱερασύνην συνᾶδον τὸ  
Ἰβυκεῖον τουτὶ ῥησείδιον), Synes *Ep* 115 (περί, or παρὰ, θεῶν

## IBYCUS

### 24

Scholiast on Theocritus *Aiethusa* —a spring at Syracuse  
It is said that the Alpheus came thither through the sea<sup>1</sup>.  
according to Ibycus where he speaks of the Olympian cup

### 25<sup>2</sup>

Plutarch *Dinner-table Problems* [what characteristics are  
common to poetry and dancing]· And so he (Simonides?) has  
felt the fear of which the poet Ibycus says

I fear I may buy honour among men at the price  
of sin before the Gods<sup>3</sup>

### 26

Aelian *Natural History* [on the snake called *dipsas*] I must  
fain charm this beast with a tale, and therefore I will not  
withhold one I have heard, lest I be thought to be ignorant  
of it Report hath it that Prometheus stole the fire, and  
this tale says that Zeus flew into a rage and gave those who  
told him of the theft a charm to avert old age I understand  
that the recipients of this charm put it upon an ass, and the  
ass went on before with his pack, and growing thirsty—for  
it was summertime—betook himself to a spring to get him  
drink But the snake that guarded that spring checked his  
advance, and would have driven him off had he not twisted  
his head about and bought his friendship with the only gift  
he had to hand, the charm he carried on his back The  
bargain is struck The ass drinks, the snake sloughs his  
old age, receiving, they say, the ass's thirst to boot Well  
now, is this tale of my own making? No, I cannot claim  
that for mine which was told before me by Sophocles the  
tragedy-writer, Deinolochus the rival of Epicharmus, Ibycus  
of Rhegium, and Aristaeas and Apollophanes the writers of  
comedy

for *παρ θεοῖς* and *ἐφείρω* for *ἀμείψω*), Marin *Vit Procl* 1  
<sup>3</sup> perh ref to his refusal of the tyranny (*Life*, p 83)

# LYRA GRAECA

27

Porphyr. Ptol *Haim* (Wallis *Op Mail* 3 p 255) ταχέως γὰρ ἂν τις τῶν ἀπείρων μὲν μουσικῆς καὶ τῶν τοιούτων θεωρημάτων, ἀ νῦν ψηλαφῶμεν ἡμεῖς, ἐν δὲ τοῖς σοφιστικοῖς λόγοις καλινδουμένων 'εἰδος πότι μαργον ἔχων στόμα' φήσιν που Ἴβυκος 'ἄντια δῆριν ἐμοὶ κορύσσοι'

<τάχα κέν τις ἀνὴρ><sup>1</sup> Ἐριδος πότι μαργὸν  
ἔχων στόμα  
ἄντια δῆριν ἐμοὶ κορύσσοι.<sup>2</sup>

28

Chrys π ἀποφ 14 Ἴβυκος ὁ ποιητὴς οὕτως ἀπεφαίνετο  
οὐκ ἔστιν ἀποφθιμένας ζωᾶς ἔτι φάρμακον  
εὐρεῖν.

29–31 εἰς Γοργίαν

Sch Ar. *Av* 192 χάους ἀντὶ τοῦ ἀέρος νῦν, ὡς Ἴβυκος  
πωτᾶται δ' ἐν ἀλλοτρίῳ χᾶει.<sup>3</sup>

30

Sch Ap Rh 3 158 [βῆ δὲ δι' ἐκ μεγάρου Διὸς πάγκαρπον ἀλώην | αὐτὰρ ἔπειτα πύλας ἐξήλυθεν Οὐλύμποιο | αἰθερίας  
ἔειθεν δὲ καταβάτης ἐστὶ κέλευθος | οὐρανὴν δοῖω δὲ πόλοι  
ἀέχουσι κάρηνα | οὐρέων ἡλιβάτων, κορυφαὶ χθονός, ἥχι τ'  
ἀερθεῖς | ἥελιος πρότῃσιν ἐρεύθεται ἀκτίνεσσι] διὰ τούτων τῶν  
στίχων παραγράφει τὰ εἰρημένα ὑπὸ Ἴβυκου, ἐν οἷς περὶ τῆς  
Γανυμήδους ἄρπαγης εἶπεν ἐπὶ τῇ εἰς Γοργίαν φῶδι καὶ ἐπιφέρει  
περὶ τῆς Ἥους ὡς ἥρπασε Τιθωνόν

<sup>1</sup> B <sup>2</sup> πότι Steph mss ποτὲ δῆριν ἐμοὶ κορύσσοι Nauck  
mss δῆριν ἐνοιοκορύσσοι, δῆριν ἐνοιοκορύσσοι <sup>3</sup> πωτᾶται Suid.  
Sch ποτ.

## IBYCUS

### 27

Porphyrius on the *Harmonics of Ptolemaeus*: For among those who, though ignorant of music and such arts as are the subject of our present enquiry, wallow nevertheless in sophistical statements, there may well be one—I quote Ibycus—

There may well be one with a mouth greedy of  
strife who shall rouse battle against me

### 28

Chrysippus *Negatives* The poet Ibycus thus expressed himself:

You cannot find a medicine for life when once a  
man is dead

### 29<sup>1</sup>–31 To GORGias

Scholiast on Aristophanes *Birds* *χᾶος* 'the void' is here used for the air, as in Ibycus

and flies in a void that is strange to him <sup>2</sup>

### 30

Scholiast on Apollonius of Rhodes *Argonautica* ['He went through the all-fruited garden of Zeus, and then passed out of the lofty portal of Olympus, whence there is a celestial path leading downwards, and two poles rise there, the heads of steepy mountains, summits of the earth, where the risen sun first shines red'] In these lines he is imitating what Ibycus says in his description of the rape of Ganymede in his poem to Gorgias. Ibycus there adds how the Dawn carried off Tithonus.

<sup>1</sup> cf. Suid s. *Χᾶος*    <sup>2</sup> perh. of the eagle which carried Ganymede to heaven, but the fr. may belong to Bacch. 5. 26

# LYRA GRAECA

31

Sch Ap Rh 3 106 [τῆς δ' Ἡρῆς ῥαδινῆς ἐπεμάσσετο χειρός]  
ῥαδινῆς τρυφερῆς Ἰβυκος δὲ ἐπὶ τῶν τῶν οὐρανὸν βαστα-  
ζόντων κιόνων

ῥαδινούς

ἀντὶ τοῦ εὐμεγέθεις λέγει

32

Ath 13 603 d Ῥαδαμάνθυνος δὲ τοῦ δικαίου Ἰβυκος ἐραστήν  
φησι γενέσθαι Ταλῶν.

33

Sch Il. 23 533 (Allen C R 1900, p 244) πρόσσοθεν συνέ-  
ταλλται τὸ ω καὶ ἔστιν ὁμοίον τῷ παρ' Ἰβύκω

κύματος ἔξοθεν ἄκρου πᾶσα κάλως ἀσινής.<sup>1</sup>

34

Ath 2 57 f [π ῥων] Ἰβυκος δὲ ἐν πέμπτῳ Μελῶν περὶ  
Μολιονιδῶν φησι

τούς τε λευκίππους κόρους  
τέκνα Μολιόνας κτάνον  
ἄλικας ἰσοκαρέας ἐνιγυίους  
ἀμφοτέρους γεγαῶτας ἐν ὥέῳ  
ἀργυρέῳ . . .<sup>2</sup>

<sup>1</sup> ms ἔξωθεν and καλῶς <sup>2</sup> κόρους Dind mss κούρ  
ἰσοκαρέας E, cf Nicand Th 812 ἀμφικαρῆς mss ἰσοκεφάλους  
Mein. ἰσοπάλους



## IBYCUS

### 31

Scholiast on Apollonius of Rhodes *Argonautica* [‘Hera took her by the slender hand’]: *ῥαδινῆς* ‘slender, here used to mean ‘delicate’. Ibycus speaking of the pillars that support heaven calls them *ῥαδινολ*

slender

instead of ‘very great’

---

### 32

Athenaeus *Doctors at Dinner*: According to Ibycus, Rhadamanthus the Just was beloved by Talos

### 33<sup>1</sup>

Scholiast on the *Iliad* *πρόσσοθεν* ‘from afar’ —the *ω* is shortened, compare *ἐξοθεν* ‘outside, beyond’ in Ibycus:

Every reef may be safely let out so long as the sail clears the top of the wave<sup>2</sup>

### 34

Athenaeus *Doctors at Dinner* [on eggs]: In the fifth Book of his *Lyric Poems* Ibycus says of the Molionids:

And the white-horsèd lads the children of Molionè  
I slew,<sup>3</sup> like-aged, equal-headed, single-bodied, born  
together in a silvern egg

<sup>1</sup> perh belongs to Stes. cf. him 82  
fem <sup>3</sup> Heracles

<sup>2</sup> only here is *κάλως*

## LYRA GRAECA

### 35

Sch. Pind *I* 8 43 Mommsen [μηδὲ Νηρέος θυγάτηρ | νεικέων πέταλα δις ἐγγυαλιζέτω | ἄμμιν] νεικέων πεταλα ἀντὶ τοῦ φιλονεικίων τὰ φύλλα, τριπικώτερον δὲ τῶν φιλονεικίων τὰς στάσεις ἢ τὰ νείκη ὡς Ἰβυκος

### κλάδον Ἐνυαλίου

καὶ Ὅμηρος ὕξον Ἀρηος<sup>1</sup>

### 36

Sch. *Ap Rh* 3. 26 [παιδὶ ἐφ]. Ἰβυκος δὲ καὶ Ἡσίοδος<sup>1</sup> ἐκ Χάους λέγει τὸν Ἐρωτα.

### 37

Ath 2 39 b [π νέκταρος καὶ ἀμβροσίας] Ἰβυκος δὲ φησι τὴν ἀμβροσίαν τοῦ μέλιτος κατ' ἐπίτασιν ἐννεαπλασίαν ἔχειν γλυκύτητα, τὸ μέλι λέγων ἔνατον εἶναι μέρος τῆς ἀμβροσίας κατὰ τὴν ἡδονήν

### 38

Sch. *Il* 3 314 Πορφύριος δὲ ἐν τοῖς Παραλελειμένοις φησὶν ὅτι τὸν Ἑκτορα Ἀπόλλωνος υἱὸν παραδίδωσιν Ἰβυκος, Ἀλέξανδρος, Εὐφορίων, Λυκόφρων

### 39

Ibid. 13 516 [τοῦ (Ἰδομενέως) δὲ βάδην ἀπιόντος ἀκόντισε δουρὶ φαεινῷ | Διτφόβος δὴ γὰρ οἱ ἔχεν κότον ἐμμενὲς αἰεῖ] ὡς ἀντεράστῃς Ἑλένης ὡς μαρτυρεῖ Ἰβυκος καὶ Σιμωνίδης ἀλλ' οὔτε ἦρα μεσαπόλιος, οὔτε τὸ παρὰ Ἰβύκῳ ἀληθές, ἀλλὰ διὰ τοὺς πεσόντας<sup>2</sup>

<sup>1</sup> mss also Ἰβ δὲ Ἡσ <sup>2</sup> reading apparently corrupt

<sup>1</sup> Aphrodite's <sup>2</sup> some words perh missing here <sup>3</sup> cf.

## IBYCUS

### 35

Scholiast on Pindar ['and let not the daughter of Nereus put into our hands a second time the (ballot-leaves of strife)]: that is 'leaves of contentiousness,' or more figuratively 'the discords of contentiousness,' or 'the contentions' Compare Ibycus.

the scion of Enyalus

and Homer: 'branch of Ares'

### 36

Scholiast on Apollonius of Rhodes *Argonautica* ['her son'<sup>1</sup>]: Ibycus<sup>2</sup> and Hesiod make Love the child of Chaos or Void

### 37<sup>3</sup>

Athenaeus *Doctors at Dinner* [on nectar and ambrosia]: Ibycus goes so far as to say that ambrosia has nine times the sweetness of honey, for he declares that honey is the ninth part of ambrosia in sweetness.

### 38<sup>4</sup>

Scholiast on the *Iliad*: Porphyrius in the *Omissions* declares that Hector is made the son of Apollo by Ibycus, Alexander [of Aetolia], Euphorion, and Lycophron.

### 39<sup>5</sup>

The Same ['As Idomeneus strode away, Deiphobus cast at him his shining javelin, for he had ever an abiding hatred of him'] as his rival for the love of Helen, witness Ibycus and Simonides, but Idomeneus loved her, not, as Ibycus says, when he was going grey, but . . .<sup>6</sup>

Eust. 1633 11, Sch Pind *P* 9 113      <sup>4</sup> cf Stes 25      <sup>5</sup> cf  
Eust 944 43      <sup>6</sup> i e his love for her was of old and Ib  
has mistaken Hom (cf *Il* 13. 361)

## LYRA GRAECA

40<sup>1</sup>

Sch Ar *Vesp* 714 [καὶ τὸ ξίφος οὐ δύναμαι κατέχειν] ὥσπερ ὁ Μενέλαος τοῦτον γὰρ φασιν ὀρμήσαντα ἐπὶ τὴν Ἑλένην ἀποβαλεῖν τὸ ξίφος ἡ δὲ ἱστορία παρὰ Ἰβύκῳ καὶ Εὐριπίδῃ

Sch Eur *And* 628 [οὐκ ἔκτανες γυναῖκα χειρίαν λαβών, | ἀλλ' ὥς ἐσείδες μαστόν, ἐκβαλὼν ξίφος | φίλημ' ἐδέξω πρόδοτιν αἰκάλλων κύνᾳ] ἔμεινον ἀκονόμῃται ταῦτα παρὰ Ἰβύκῳ<sup>2</sup> εἰς γὰρ Ἀφροδίτης ναὸν καταφεύγει ἡ Ἑλένη κακῆϊθεν διαλέγεται τῷ Μενελάῳ, ὃ δ' ὑπ' ἔρωτος ὁφίησι τὸ ξίφος τὰ παραπλήσια <τούτοις καὶ Ἰβυκος ὁ><sup>3</sup> Ῥηγίνος ἐν διθυράμβῳ φησίν

41

Sch Eur *Hec* 40 [αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην | τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν] ὑπὸ Νεοπτολέμου φασὶν αὐτὴν σφαγιασθῆναι Εὐριπίδης καὶ Ἰβυκος.

42

Sch Ap Rh. 4 814 [χρειώ μιν κούρης πόσιν ἔμμεναι Αἰήταο | Μηδείης] . ὅτι δὲ Ἀχιλλεὺς εἰς τὸ Ἥλύσιον πεδῖον παραγενόμενος ἔγχευε Μήδειαν, πρῶτος Ἰβυκος εἴρηκε μεθ' ὃν Σιμωνίδης

43

Sch Pind *N* 10 7 [Διομήδεά δ' ἀμβροτον ξανθά ποτε Γλαυκῶπις ἔθηκε θεόν] καὶ οὗτος Ἀργεῖος ὅς δι' ἀρετὴν ἀπηθανάτισθη καὶ ἔστι παρὰ τὸν Ἀδρίαν Διομήδεια νῆσος ἱερά, ἐν ᾗ τιμᾶται ὡς θεός καὶ Ἰβυκος οὕτω

44

Sch Ap Rh 1 287 [ᾧ ἐπὶ μούνῳ | μίτρην πρῶτον ἔλυσσας καὶ ὕστατον] ἐπὶ ἄρρενος δεῖ νοεῖν εἶχεν γὰρ καὶ ἀδελφὴν Ἰάσων Ἰππολύτην, ὥς φησιν Ἰβυκος

<sup>1</sup> cf Sch Ar *Lys* 155  
<sup>2</sup> Schwartz

<sup>3</sup> B mss τὰ περὶ Ἰβυκον

## IBYCUS

### 40

Scholiast on Aristophanes *Wasps* ['and I cannot hold my sword'] Like Menelaus, for it is said that when he went to attack Helen he dropped his sword, the story is told by Ibycus and Euripides

Scholiast on Euripides *Andromache* ['you slew not the woman when she was in your power, but when you saw her breast you cast away your sword and received her kiss, fondling a treacherous she-dog'] This has been better arranged by Ibycus, who makes Helen take refuge in the temple of Aphrodite and parley thence with Menelaus, who thereupon drops his sword for love of her . . . Details corresponding < to these are given by Ibycus > of Rhegium in a Dithyramb

### 41

Scholiast on Euripides *Hecuba* ['asks that he may receive my sister Polyxena as a sweet offering and honour to his grave']: According to Euripides and Ibycus, she was slain in sacrifice by Neoptolemus

### 42

Scholiast on Apollonius of Rhodes *Argonautica* ['he shall be husband of Medea daughter of Aeetes'] . The marriage of Medea to Achilles on his arrival in the Elysian Plain is first told by Ibycus, and after him by Simonides.

### 43

Scholiast on Pindar ['The flaxen-haired Grey-Eyed One made Diomed an immortal God']. He too was an Argive, and was immortalised for his valour. On the coast of the Adriatic there is a holy island called Diomedea in which he is worshipped as a God, compare Ibycus . . . <sup>1</sup>

### 44

Scholiast on Apollonius of Rhodes *Argonautica* ['For whom alone and first and last I loosed my zone' <sup>2</sup>] alone, that is of the male sex, for according to Ibycus Jason had a sister Hippolytè

<sup>1</sup> quotation lost

<sup>2</sup> i e my only child

# LYRA GRAECA

45

Zen. *Ραιοειη*. 1. 44 ἀγὼν πρόφασιν οὐκ ἐπιδέχεται οὔτε φιλία  
ὁ Μίλων ὁ παροιμιογράφος Ἰβύκειον τὴν παροιμίαν ταύτην φησὶν  
ὡς πρώτου χρησαμένου τοῦ Ἰβύκου

*e.g.* ἄγων δὲ πρόφασιν οὐκ ἐπιδέχνυται  
| οὔτε φιλία . . . . .

46

Sch. Ap Rh 1 146 [Αἰτωλὶς Λήδη]\*. ὁ δὲ Ἰβυκος

Πλευρωνίαν

φησίν.

47

Cram *A O.* 3. 413 16 ὁ δὲ αὐτὸς Ἑωσφόρος καὶ Ἑσπερος  
καίτοι γε τὸ παλαιὸν ἄλλος ἐδόκει εἶναι ὁ Ἑωσφόρος καὶ ἄλλος ὁ  
Ἑσπερος πρῶτος δὲ Ἰβυκος ὁ Ῥηγίνος συνήγαγε τὰς προσηγορίας

48

Sch Ap Rh 2 780 [ζωστήρια φιλοπτολέμοιο κομίζαν (Ἡρακ-  
λῆς) | Ἱππολύτης] πολλοὶ δὲ λόγοι περὶ τοῦ ζωστήρος  
εἰσιν τινὲς γὰρ Ἱππολύτης ἄλλοι δὲ Δηιλύκης Ἰβυκος δὲ  
Οἰολύκης ἰδίως ἱστορῶν τῆς Βριάρεω θυγατρὸς φησιν

*e.g.* Οἰολύκα, Βριάρηο κόρα<sup>1</sup>

49

Sch Ar Nub 1051 [Ἡράκλεια λουτρὰ] Ἰβυκὸς φησι τὸν  
Ἡφαιστον κατὰ δωρεάν δοῦναι<sup>2</sup> Ἡρακλεῖ

λουτρὰ θερμῶν ὑδάτων

ἐξ ὧν τὰ θερμὰ τινὲς φασιν Ἡράκλεια λέγεσθαι

<sup>1</sup> B, cf *E.M.* 213. 33

<sup>2</sup> E mss ἀναδοῦναι

## IBYCUS

45<sup>1</sup>

Zenobius *Proverbs* :

Contests allow no excuses, no more do friendships

The proverb-writer Milon calls this proverb Ibycean because it was first used by Ibycus.

46

Scholiast on Apollonius of Rhodes *Argonautica* ['Aetolian Leda'] Ibycus calls her Leda

of Pleuron

47<sup>2</sup>

Cramer *Inedita* (*Oxford*) The Dawn bringer and the Evening Star are the same, though in old days they were thought to be different Recognition of their identity is first made by Ibycus of Rhegium.

48

Scholiast on Apollonius of Rhodes *Argonautica* ['Heracles . . . bringing the belt of war-loving Hippolyta'<sup>3</sup>] There are many stories about this belt ; some call it Hippolyta's, others Delilyca's, Ibycus is peculiar in saying that it belonged to

Oeolyca daughter of Briareus

49

Scholiast on Aristophanes *Clouds* ['Heracleian baths'] : According to Ibycus Hephaestus gave to Heracles as a gift

baths of warm waters

which according to some authorities is why hot springs are called Heracleian.

<sup>1</sup> cf Ar *Ach* 392, Plat. *Charm* 421 d      <sup>2</sup> cf. Ach Tat. *in Arist* 136 Pet      <sup>3</sup> H carried the belt when he went on foot to Colchis

# LYRA GRAECA

50

Str 6 271 Ἀλφειὸν δὲ Ζώϊλος ὁ ῥήτωρ ἐν τῷ Τενεδίῳ  
Ἐγκωμίῳ φησὶν ἐκ Τενέδου ῥεῖν, τὸν<sup>1</sup> Ὀμηρον ψέγων ὡς μυθο-  
γράφον Ἰβυκος δὲ τὸν ἐν Σικυῶνι Ἀσωνπὸν ἐκ Φρυγίας ῥεῖν φησί

51

Choer Gram Gr 4 267 17 αὕτη ἡ αἰτιατική, φημι δὲ ἡ  
ἵκτινον κατὰ μεταπλασμὸν γέγονε ἵκτινα ὥσπερ ἀλίτροχον

ἀλίτροχα

παρ' Ἰβύκῳ.

52

Paus 2 6 5 Σικυῶνα δὲ οὐ Μαραθῶνος τοῦ Ἐπωπέως,  
Μητίωνος δὲ εἶναι τοῦ Ἐρεχθέως φασὶν ὁμολογεῖ δὲ σφισι καὶ  
Ἄσιος, ἐπεὶ Ἡσίοδος γε καὶ Ἰβυκος ὁ μὲν ἐποίησεν ὡς Ἐρεχθέως  
εἶη Σικυῶν, Ἰβυκος δὲ εἶναι Πελοπόν φησιν αὐτόν

53

Philod εὖσεβ p 18 Gomp Αἴσχυλος δ' [ἐν  
καὶ Ἰβυ[κος καὶ Τε]λέστῃς [ . . . ] τὸς Ἀρπ[υίας

54

Et Sorb (E M 387 42) ὁ δὲ Ἡρωδιανὸς συντίθεται πρῶτον  
Ἐτυμολογιῶν οὕτως λέγων Τὸ παρ' Ὀμήρῳ ἐτώσιον τινὲς οἴονται  
παρὰ τὸ ἐτῶν ἐτώσιον, ἀλλὰ μάχεται ὁ νοῦς οἱ δὲ οὕτως ἀητῶν,  
ἀητάσιος, συστολῇ

ἐετώσιον

παρ' Ἰβύκῳ τοῦτο ἀφαιρέσει ἐτώσιον<sup>2</sup>

<sup>1</sup> mss ὁ τὸν

<sup>2</sup> mss ἐτήσιον



## IBYCUS

### 50

Strabo *Geography* The orator Zoilus, in his *Eulogy of Tenedos*, finds fault with Homer's accuracy as a story-writer, and declares that the Alpheus flows from Tenedos. Ibycus avers that the Sicyonian Asopus rises in Phrygia

### 51

Choeroboscus *Canons* This is the accusative, I say that ἵκτινον 'kite' becomes by metaplasm ἵκτινα . just as we find ἀλίτροχα

speeding through the sea<sup>1</sup>

instead of ἀλίτροχον in Ibycus

### 52

Pausanias *Description of Greece* They say that Sicyon was not son of Marathon son of Epopeus, but was son of Metion son of Erechtheus, and in this they have the support of Asius, while Hesiod makes him the son of Erechtheus, and Ibycus of Pelops

### 53

Philodemus *On Piety* Aeschylus in the . . and Ibycus and Telestes . that the Harpies .

### 54<sup>2</sup>

*Etymologicum Sorbonicum* Herodian in the first Book of his *Etymologies* comes to the following conclusion The Homeric word ἐτώσιος 'fruitless' is thought by some authorities to come from ἐτῶν 'of years,' but the sense forbids, others say ἀητῶν 'of winds,' adjective ἀητώσιος, with shortening ἀετώσιος, 'like the wind,'

vain

in Ibycus, and with loss of the first syllable ἐτώσιον

<sup>1</sup> perh an epithet of Asopus (50) or Alpheus (23)  
*E M* 20 13, Hesych ἀετώσιον, *E G* 216 26

<sup>2</sup> cf

# LYRA GRAECA

55, 56

Chamer *A O* 4 329 22 ὁ μὲν διὰ τοῦ ωσίου ῥηγίνων ἐστίν,  
ἐπεὶ συνεχῆς παρ' αὐτοῖς ἀπὸ γενικῆς γίνεται ῥαίων

ῥανακώσιος

χαρίτων

χαριτώσιος

57

*Et. Gud* 89 31 ἄτερπνος οὕτως ὁ ἄγρυπνος παρὰ ῥηγίνοις,  
ὥς καὶ παρὰ ῥιβύκῳ καὶ Στησιχώρῳ<sup>1</sup>

58

*Hesych.* βρυαλίκται πολεμικοὶ ὀρχησταί

<βρυαλίκται> μενέδουποι

ῥιβυκος ἢ Στησιχώρος.<sup>2</sup>

59

*E M Vet* -

διέφρασαι

παρὰ ῥιβύκῳ ἐστὶν ἐφθαρσαι καὶ κατὰ πάθος ἐφάρσαι καὶ καθ'  
ὑπέρθεσιν ἐφρασαι καὶ διέφρασαι οὕτως ῥηωδιανός

60

*E M* 423 23

ῥήλσατο βοῦς

ῥιβυκος παρὰ τὸ ῥήλσατο

<sup>1</sup> see Stes 79

<sup>2</sup> see Stes 80

# IBYCUS

55, 56<sup>1</sup>

Chamei *Inedita* (Oxford). The adjectival ending -ωσιος is used by the Rhegines, who regularly form it from the genitive, 'Ανάκων 'of the Dioscuri,' 'Αναλώσιος

belonging to the Dioscuri

χαρίτων 'of graces,' χαριτώσιος

graceful

57

*Etymologicum Gudianum*. ἄτερνος —used by the Rhegines for ἄγρυπτος 'sleepless,' as in Ibycus and Stesichorus.

58

Hesychius *Glossary*. βρυνάκται —war-dancers; compare Ibycus or Stesichorus

war-dancers stedfast in the mellay

59<sup>2</sup>

*Old Etymologicum Magnum* διέφρασαι

thou art blind (?)

in Ibycus is ἐφρασαι, by loss of θ (?) ἐφρασαι, and by transposition εφρασαι, and so δ ἐφρασαι. Thus Herodian

60

The Same

carried off the oxen

in Ibycus, ἦλσατο is for ἠλάσατο

<sup>1</sup> cf Ibid 1.162 15

<sup>2</sup> cf *EM* 273 24

## LYRA GRAECA

61

Ciam A O. 1 65 15 καὶ τὴν κλαγγὴν δοτικὴν<sup>1</sup> εἶπεν ὁ  
Ἰβυκος

κλαγγί

62

Hdn π μ λ 2 943 26 Lentz Λιβυαφιγενής ἡ διὰ τοῦ φι  
ἐπέκτασις οὐδέποτε θέλει κατ' ἀρχὴν συντίθεσθαι, μόνω δὲ παρηκο-  
λούθησεν<sup>2</sup> ἐπιρρήματι τῷ Ἰφι<sup>3</sup> τὸ τοιοῦτον, Ἰφιγένεια, Ἰφικλῆς,  
Ἰφιάνασσα, καὶ ὅσα ἄλλα τοιαῦτά ἐστι πεπλάνηται οὖν Ἰβυκος  
εἰπών

Λιβυαφιγενής

63

Sch Ap Rh 4 1348 [στέρφουσιν αἰγείοις ἐζωσμένοι] τοῖς  
δέρμασιν, ξυθεν καὶ στερφῶσαι Ἰβυκος δὲ

στερφωτήρα στρατόν

εἶρηκε τὸν ἔχοντα δέρματα

64

EM 763 41 τραπεζίτης διὰ τοῦ ι σημαίνει τὸν ἐν τῇ συνηθείᾳ  
λεγόμενον τραπεζίτην, ἀπὸ τοῦ τράπεζα διὰ δὲ τῆς εἰ διφθόγγου  
τὸν ἐν τῇ τραπέῃ παριστάμενον, ὥς παρ' Ὀμήρῳ 'τραπεζῆες  
κύνες' ἀπὸ τοῦ τραπεζεύς ἐστι τὸ δὲ παρ' Ἰβύκῳ διὰ τοῦ η  
λεγόμενον

τραπεζιτᾶν κυνῶν<sup>4</sup>

ἔστιν ὥς πλείων πλήων

<sup>1</sup> mss τῇ κλαγγὴν δοτικῇ  
mss φι <sup>4</sup> B mss κυνᾶν

<sup>2</sup> mss insert ἐν

<sup>3</sup> Lehrs

## IBYCUS

61

Cramer *Inedita* (*Oxford*). Ibycus used *κλαγγή*

with noise

for the dative *κλαγγῇ*

62

Herodian *Words without Parallel* *Λιβυαφιγενής* —the extension [of a noun] with -φι never occurs at the beginning of a compound, this happens only with an adverb, namely *ἰφι* 'mightily,' as in *Iphigeneia*, *Iphicles*, *Iphianassa*, and the like. So Ibycus is wrong in using the word *Λιβυαφιγενής*

Libya-born

63

Scholiast on Apollonius of Rhodes *Argonautica* ['in goat-pelts clad'] that is 'skins,' whence comes *στρεφῶσαι* 'to cover with hide', and Ibycus says

hide-clad host

for an army that wears skins

64<sup>1</sup>

*Etymologicum Magnum*. *τραπεζίτης* with the *ι* has the ordinary meaning 'banker' from *τράπεζα* 'a table', with the diphthong *ει* it means 'one who stands beside the table,' as in Homer 'the dogs beside the table,' *τραπεζῆς* from *τραπεζεύς*, whereas the form with *η*, *τραπεζήτης*, used by Ibycus in the phrase

the dogs about the table,

is parallel to *πλήων* for *πλείων* 'more'

<sup>1</sup> cf Cram *AO* 2 45 22, Eust 1257. 25, *EG* 533 43, 534 14, Suid *τράπεζα*, Bek *An* 3. 1424, Poll 3, 84

# LYRA GRAECA

65

Plut *Lyc et Num* 3 ἔτι δὲ μᾶλλον ἢ περὶ τὰς παρθένους  
φυλακὴ κατέσταλται τῷ Νομῇ πρὸς τὸ θῆλυ καὶ κόσμιον ἢ δὲ  
τοῦ Λυκούργου παντάπασιν ἀναπεπταμένη καὶ ἄθηλος οὖσα τοῖς  
ποιηταῖς λόγον παρέσχηκε

φανομηρίδας<sup>1</sup>

τε γὰρ αὐτὰς ἀποκαλοῦσιν, ὥς Ἰβυλος, καὶ ἀνδρομανεῖς λοιδορ-  
οῦσιν . .

66

Sch Pind *O* 9 129 χάρμα νῦν ἀντὶ τοῦ χαρά Ὅμηρος  
δὲ ἐπὶ τῆς μάχης οἱ δὲ περὶ Ἰβυλον καὶ Στησίχορον

χάρμαν<sup>2</sup>

τὴν ἐπιδορατίδα φασίν

67

*Ox Pap* XV 1790<sup>3</sup>

ἀντ. . . . [τοὶ<sup>4</sup> κ]αὶ Δαρδανίδα Πριάμοιο μέ[γ']

[ἄσ]τυ περικλεές ὄλβιον ἠνάρων

[Ἄργ]οθεν ὀρνυμένοι

[Ζη]νὸς μεγάλοιο βουλαῖς

ἐπ. [ξα]νθᾶς Ἑλένας περὶ εἶδει

6 [δῆ]ριν πολύνυμνον ἔχοντες

[πό]λεμον κατὰ δακρυόεντα

[Πέρ]γαμον δ' ἀνέβα ταλαπεῖριο[ν ἄ]τα

[χρυ]σδέθειραν διὰ Κύπριδα.<sup>5</sup>

στρ [νῦ]ν δέ μοι οὔτε ξειναπάταν Π[άρι]ν

11 [ἔστ']<sup>6</sup> ἐπιθύμιον οὔτε τανίσφυρον

[ὑμ]νήην Κασσάνδραν

<sup>1</sup> *B*, cf Poll 2 187, 7. 55, Clem Al. 4. 128 mss φαινομ

## IBYCUS

### 5

Plutarch *Comparison of Lycurgus and Numa* Moreover the measures taken by Numa for the protection of virgins aim more at preserving the feminine nature and public decency than those of Lycurgus, which indeed are so entirely free and unfeminine as to have caused remark in poetry; for the poets, for instance Ibycus, call the Spartan girls

bare-thighed

and use 'man-mad' of them as a term of abuse

### 66

Scholias on Pindar: *χάρμα* is here used for *χαρὰ* 'joy', Homer uses it of battle; whereas in Ibycus and Stesichorus (95) it means

spear-head

### 67

From a Papyrus of the First Century B.C.<sup>1</sup>

. . . who set forth from Aigos at the behest of great Zeus, and upholding an often-sung strife in tearful war for the sake of the form of flaxen-haired Helen, made an end of the city so mighty and rich and renowned of Dardanid Priam, and the vengeance of Heaven went up on long-suffering Pergamum because of the golden-tressed Cypris. But now 'tis my will to sing neither of Paris the host-cheater nor yet of slim-ankled Cassandra and other the

<sup>1</sup> apparently part of the epilogue to a Book (or the whole collection?) of I's poems dedicating it to his patron Polycrates of Samos

<sup>2</sup> mss *χάρμην*      <sup>3</sup> restored by Hunt, Murray, Lobel, *E*  
<sup>4</sup> *τοί* *E*, Hunt agreeing, cf fr 4 *O P*      <sup>5</sup> prob scanned  
- - - <sup>6</sup> *E*, Hunt now agreeing      Hunt once *ᾄν*

# LYRA GRAECA

- [Πρι]άμοιό τε παῖδας ἄλλους  
 ἀντ. [Τρο]ίας θ' ὑψιπύλοιο ἄλωσιν, ὄγ'  
 15 [οὐκ] ἄρ' ἀνώνυμον· οὐδ' ἐπ[ελεύσομαι]<sup>1</sup>  
 [ἥρ]ώων ἀρετὰν  
 ἐπ. [ὑπ]εράφανον οὔστε κοίλαι  
 [νάες] πολυγόμοφοι ἐλεύσαν  
 [Τροί]α κακὸν ἥροας<sup>2</sup> ἐσθλοὺς·  
 20 [τῶν] μὲν κρείων Ἀγαμέμνων  
 ἄρχε Πλεισθενίδας βασιλεὺς ἄγος ἀνδρῶν  
 Ἀτρέος ἐσ[θλοῦ] παῖς ἐκ π[ατρό]ς.  
 στρ. καὶ τὰ μέ[ν] ἄν] Μοῖσαι σεσοφισμένα  
 εὖ Ἑλικωνίδες ἐμβάιεν ὀπί,<sup>3</sup>  
 25 θνατὸς δ' οὐ κ[ε]ν ἀνῆρ  
 διερὸς] τὰ ἕκαστα<sup>4</sup> εἴποι  
 ἀντ. ναῶν, ὡς Μεν]έλαος ἀπ' Αὐλίδος  
 Αἰγαῖον διὰ [πό]ντον ἀπ' Ἀργεος  
 ἡλύθε [Δαρδανία]ν  
 30 ἵπποτρόφο[ν, ὡς δ]ὲ φώτες  
 ἐπ. χαλκάσπι[δες, υἱ]ες Ἀχαιῶν·  
 τῶν μὲν προφερέστατος αἰχμᾶ  
 [ἦλθε]ν<sup>5</sup> πόδ[ας ὦ]κὺς Ἀχιλλεὺς  
 [καὶ μέ]γας Τ[ελαμ]ώνιος ἄλκιμ[ος Αἶας]  
 35 [. . .] ρ α τ[. . .] α ρ]γυρος.  
 στρ. [. . . . .]ος ἀπ' Ἀργεος  
 [. . . . .]ς ἐς Ἴλιον  
 [. . . . .]  
 [. . . . .]  
 ἀντ. [. . . . .]ά χρυσεόστροφος

<sup>1</sup> E Hunt ἐπ'ανέρχομαι    <sup>2</sup> P ηρωας    <sup>3</sup> E, 1 e Fοπί of



## IBYCUS

children of Priam with the taking of Troy the high-gated, for all 'tis so glorious a theme, nor shall I recount the proud valour of the Heroes, the Heroes so noble whom the hollow ships with their nailèd sides brought unto Troy for her mischief, of whom Agamemnon was chief, the Pleisthenid king, the leader of men, the son of a noble father, to wit of Atreus

On such tasks may the well-skilled voice of the Muses of Helicon enter, but never a mortal alive could tell of all the doings of the ships, how came Menelaus from Aulis across the Aegean Sea from Argos to Daidany nuse of horses, and how came those brazen-targeted wights, the sons of the Achaeans, of whom the most eminent in battle came swift-foot Achilles and the great and courageous Aias son of Telamon . .

1

<sup>1</sup> the missing strophe prob contained a ref to Teucer and the horses of Laomedon, which are apparently the subject of a mutilated scholion

---

which through γοπί P's λογ[φ?] is perh a correction Hunt prints σεσοφισμένοι which is prob what P intended <sup>4</sup> P prob [σκαταλα]ταεκάστα <sup>5</sup> E, for hiatus cf 2 6. Hunt [βαίν]ε[ι]

# LYRA GRAECA

- 41 Ἑλλῆς ἐγείνατο,<sup>1</sup> τῷ δ' ἄρα Τρωΐλον  
 ὥσῃ χρυσὸν ὄρει-  
 χάλκῳ τρὶς ἄπεφθον ἤδη  
 ἐπ Τρώες Δαναοί τ' ἐρόεσσαν  
 45 μορφὰν μάλ' εἴσκον ὅμοιον.  
 τοῖς μὲν πέδα κάλλεος αἰέν·  
 καὶ σὺ, Πουλύκρατες,<sup>2</sup> κλέος ἄφθιτον ἐξεῖς  
 ὥς κατ' αἰοιδὰν καὶ ἐμὸν κλέος.

<sup>1</sup> P εγήν

<sup>2</sup> P πολύκ

## IBYCUS

and the son of gold-girt Hyllis, aye and he to  
whom Troilus for loveliness of form was likened  
forthwith both by Trojan and Danaan even as gold  
thrice refined might be likened to mountain copper

Thens it is to share beauty for ever, and thine,  
too, Polyciates, shall be a glory, even as my glory  
in song, unfading.

## ΑΝΑΚΡΕΟΝΤΟΣ

### Βίος

Str 14 644 καὶ ἡ Τέως δὲ ἐπὶ χειρρονήσῳ ἴδρυται λιμένα ἔχουσα· ἐνθένδ' ἐστὶν Ἀνακρέων ὁ μελοποιός, ἐφ' οὗ Τήιοι τὴν πόλιν ἐκλιπόντες εἰς Ἀβδηρα ἀπώκησαν Θρακίαν πόλιν, οὐ φέροντες τὴν τῶν Περσῶν ὕβριν, ἀφ' οὗ καὶ τοῦτ' εἴρηται Ἐβδηρα καλὴ Τηίων ἀποικίη· πάλιν δ' ἐπανήλθόν τινες αὐτῶν χρόνῳ ὕστερον.

Aristox *Frags Hist.* Gi 2 279. 23 φ' γὰρ καὶ ἰδ' ἔτη ἔγγιστα ἀπὸ τῶν Τρωικῶν ἱστορεῖται μέχρι Ξενοφάνους τοῦ φυσικοῦ καὶ τῶν Ἀνακρέοντός τε καὶ Πολυκράτους χρόνων καὶ τῆς ὑπὸ Ἀρπάγου τοῦ Μήδου Ἰώνων πολιορκίας καὶ ἀναστάσεως ἣν Φωκαεῖς φυγόντες Μασσαλίαν ὥκησαν.

Euseb *Ol* 62 2 Anacreon lyricus poeta agnoscitur

Suid. Ἀνακρέων· Τήιος, λυρικός, Σκυθίνου υἱός· οἱ δὲ Εὐμήλου, οἱ δὲ Παρθενίου, οἱ δὲ Ἀριστοκρίτου ἐδόξασαν. ἔγραψεν ἐλεγεία καὶ ἰάμβους, Ἰάδι πάντα διαλέκτῳ. γέγονε κατὰ Πολυκράτην τὸν Σάμου τύραννον, Ὀλυμπιάδι ξβ'.<sup>1</sup> οἱ δὲ ἐπὶ Κύρου καὶ Καμβύσου τάττουσιν αὐτὸν κατὰ τὴν ξε'<sup>2</sup> Ὀλυμπιάδα· ἐκπεσὼν δὲ Τέω διὰ τὴν Ἰστιάου ἐπανάστασιν ὥκησεν

<sup>1</sup> mss νβ'

<sup>2</sup> mss νε'

## ANACREON

### LIFE

Strabo *Geography* Teos is built on a peninsula and has a harbour. It is the birthplace of the lyric poet Anacreon, in whose time the inhabitants left their city and founded Abdera in Thrace because they would not endure the Persian yoke—whence the saying ‘Abdera, fair new home of them of Teos,’—though indeed some of the Teians returned in later days.

Aristoxenus *Histories*. Approximately 514 years are represented as having elapsed between the Trojan War and the times of the physical philosopher Xenophanes, of Anacreon and Polycrates, and of the blockade of Ionia by Harpagus the Persian and the migration of the Phocaeans to Marseilles to escape it.

Eusebius *Chronicle*. Second year of the 62nd Olympiad (B.C. 532–529). flourished the lyric poet Anacreon.

Suidas *Lexicon*. Anacreon: Of Teos, a lyric poet, son of Scythinus or, according to other varying authorities, of Eumelus, Parthenius, or Aristocritus. He wrote elegiac and iambic poems, all in the Ionic dialect. He was contemporary with Polycrates tyrant of Samos, that is, of the 62nd Olympiad, though some authorities put him in the time of Cyrus and Cambyses, that is, in the 65th (B.C. 520–517). Driven from Teos through the revolt of

## LYRA GRAECA

Ἄβδηρα ἐν Θράκῃ. βίος δὲ ἦν αὐτῷ πρὸς ἔρωτας παίδων καὶ γυναίκων καὶ φῶδᾶς. καὶ συνέγραψε παροινία τε μέλη καὶ ἰάμβους καὶ τὰ καλούμενα Ἀνακρέοντεια.

Hdt 3 121 [π. αἰτιῶν τῶν τοῦ θανάτου τοῦ Πολυκράτους]. οἱ δὲ ἐλάχιστονες λέγουσι πέμψαι Ὀροίτεα ἐς Σάμον κήρυκα ὅτε δὴ χρήματος δεησόμενον· οὐ γὰρ ὦν δὴ τοῦτό γε λέγεται· καὶ τὸν Πολυκράτεια τυχεῖν κατακείμενον ἐν ἀνδρεῶνι, παρεῖναι δέ οἱ καὶ Ἀνακρέοντα τὸν Τηϊόν· καί κως, εἴτ' ἐκ προνοίης αὐτὸν κατηλογέοντα τὰ Οροίτεω πρήγματα, εἴτε καὶ συντυχίῃ τις τοιαύτη ἐπεγένετο· τὸν τε γὰρ κήρυκα τὸν Ὀροίτεω παρελθόντα διαλέγεσθαι καὶ τὸν Πολυκράτεια, τυχεῖν γὰρ ἐπεστραμμένον πρὸς τὸ τοίχον, οὔτε τι μεταστραφῆναι οὔτε ὑποκρίνασθαι

Sti 14. 638 [π. Σάμου] αἱ μὲν οὖν τυραννίδες ἤκμασαν κατὰ Πολυκράτη μάλιστα καὶ τὸν ἀδελφὸν αὐτοῦ Συλοσῶντα· ἦν δ' ὁ μὲν καὶ τύχῃ καὶ δυνάμει λαμπρὸς ὥστε καὶ θαλαττοκρατῆσαι . . . τούτῳ συνεβίωσεν Ἀνακρέων ὁ μελοποιός· καὶ δὴ καὶ πᾶσα ἡ ποίησις πλήρης ἐστὶ τῆς περὶ αὐτοῦ μνήμης.

Him Oī. 31 4 ἦν Πολυκράτης ἔφηβος· ὁ δὲ Πολυκράτης οὗτος οὐ βασιλεὺς Σάμου μόνον, ἀλλὰ καὶ τῆς Ἑλληνικῆς ἀπάσης θαλάσσης ὑφ' <sup>1</sup> ἧς γαῖα ὀρίζεται· ὁ δὲ γοῦν τῆς Ῥόδου (?) Πολυκράτης ἦρα μουσικῆς καὶ μελῶν, καὶ τὸν πατέρα ἐπειθε συμπράξαι αὐτῷ πρὸς τὸν τῆς μουσικῆς ἔρωτα. ὁ δὲ Ἀνακρέοντα τὸν μελοποιὸν μετα-

## LIFE OF ANACREON

Histiaeus he colonised Abdera in Thrace His life was devoted to love and song He wrote drinking-songs and iambics and the poems called *Anacreontea*<sup>1</sup>

Herodotus *Histories* [on the causes of the death of Polycrates] The following is the less generally received account A herald sent by Oroetes to Samos demanding a sum of money the amount of which is not given, found Polycrates reclining in the dining-hall and with him Anacreon of Teos Somehow, whether by accident or because Polycrates wished to show his contempt of Oroetes, it came about that when the man approached and began to speak, Polycrates, who lay with his face to the wall, made no attempt either to turn round or to answer him.

Strabo *Geography* [on Samos] These despotisms culminated in Polycrates and his brother Syloson The former by fortune and power became so great as to rule the seas Under his roof lived the lyric Anacreon, whose poetry abounds with references to him.

Himerius *Declamations* Polycrates was then a youth Now the elder Polycrates was not only king of Samos but ruled all the inner seas of Greece The younger Polycrates<sup>2</sup> loved music and poetry, and urged his father to help him to indulge his love of music So his father sent for the lyric poet

<sup>1</sup> these are really late imitations of his 'Hemiambics' such as 75, see vol. III, for his supposed invention of the *barbiton* see Ath. 4 175 e (above, p. 83) <sup>2</sup> mss 'Pol of Rhodes,' which must be corrupt

πεμψάμενος δίδωσι τῷ παιδί τοῦτον τῆς ἐπιθυμίας διδάσκαλον, ὅφ' ὃ τὴν βασιλικὴν ἀρετὴν ὁ παῖς διὰ τῆς λύρας πονῶν, τὴν Ὀμηρικὴν ἡμελλε πληρῶσειν εὐχὴν τοῦ πατρὸς Πολυκράτους πᾶσι<sup>1</sup> κρείσσων ἐσόμενος

Ibid 5. 3 ἔχαιρε μὲν Ἀνακρεῶν εἰς Πολυκράτους στελλόμενος τὸν ξανθὸν Μεγίστην<sup>2</sup> προσφθέγξασθαι· ἡδὺ δ' ἦν καὶ Πινδάρῳ προσεπιεῖν πρὸ τοῦ Διὸς τὸν Ἰέρωνα . . .

Ibid 30 (Schenkl) ἦδε δὲ ὁ Ἀνακρεῶν τὴν Πολυκράτους τύχην Σαμίων τῇ θεᾷ πεμπόντων<sup>3</sup> τὰ ἱερά.

Max Tyr 21. 7 τοιαύτην φασὶ τὸν Ἀνακρέοντα ἐκείνῳ τὸν Τήιον ποιητὴν δοῦναι δίκην τῷ Ἑρωτι ἐν τῇ τῶν Ἰώνων ἀγορᾷ ἐν Πανιωνίῳ ἐκόμιζεν τίτθη βρέφος· ὁ δὲ Ἀνακρέων βαδίζων μεθύων ἰάχων<sup>4</sup> ἐστεφανωμένος, σφαλόμενος<sup>5</sup> ὥθει τὴν τίττην σὺν τῷ βρέφει καὶ τι καὶ εἰς τὸ παιδίον ἀπέρριψεν βλάσφημον ἔπος· ἡ δὲ γυνὴ ἄλλο μὲν οὐδὲν ἐχαλέπηεν τῷ Ἀνακρέοντι, ἐπηύξατο δὲ τὸν αὐτὸν τοῦτον ὑβριστὴν ἄνθρωπον τοσαῦτα καὶ ἔτι πλείω ἐπαινέσαι ποτὲ τὸ παιδίον ὅσα νῦν ἐπηράσατο. τελεῖ ταῦτα ὁ θεός· τὸ γὰρ παιδίον ἐκεῖνο δὴ αὐξηθὲν γίγνεται Κλεόβουλος ὁ ὠραιότατος, καὶ ἀντὶ μικρᾶς ἀρᾶς ἔδωκεν ὁ Ἀνακρέων Κλεοβούλῳ δίκην δι' ἐπαίνων πολλῶν.

Ibid 37 5 οὕτω καὶ Ἀνακρέων Σαμίοις Πολυκράτην ἡμέρωσεν κεράσας τῇ τυραννίδι ἔρωτα,

<sup>1</sup> mss τῷ πατρὶ Πολυκράτει πάντων  
Ξάνθιππον

<sup>3</sup> mss πέμπουσιν

<sup>2</sup> Wil mss μέγαν

<sup>4</sup> Hobein. mss ἄκων



## LIFE OF ANACREON

Anacreon, and gave him to his son to teach him his heart's desire; and under him the lad, labouring with the lyre at royal virtue, seemed likely to fulfil the prayer of which Homer speaks, by surpassing his father Polycrates in all accomplishments<sup>1</sup>

The Same · Anacreon rejoiced, when summoned to the court of Polycrates, to address the flaxen-haired Megistes, sweet it was to Pindar to salute Hiero before Zeus . . .

The Same Anacreon sang the praise of the fortunes of Polycrates when the Samians gave offerings to the Goddess

MAXIMUS OF TYRE *Dissertations* Anacreon, the poet of Teos, is said to have been punished by Love in the following way One day at the Pan-Ionian Festival a nurse was carrying a baby in the Ionian Meeting-Place,<sup>2</sup> when Anacreon came along tipsy and shouting with a wreath on his head, and stumbling against the woman and her charge let fall some words of abuse The indignant nurse contented herself with expressing a pious wish that the very scoundrel who now cursed the child should live to praise him in still stronger terms—which indeed was the fact, for the God heard her prayer and, the child growing to be the lovely Cleobulus, Anacreon expiated a little curse with manifold praise.

The Same: Anacreon, too, mitigated the tyranny of Polycrates over the Samians by mingling it with

<sup>1</sup> *Il.* 6 476 ff

<sup>2</sup> on Mt Mycalè

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<sup>5</sup> mss σφαλλ

## LYRA GRAECA

Σμερδίου καὶ Κλεοβούλου κόμην καὶ κάλλος<sup>1</sup>  
Βαθύλλου καὶ ῥῶδην Ἰωνικὴν.<sup>2</sup>

Sch Pind *Isth* 2 1 Ἀνακρέοντα γοῦν, ἐρωτη-  
θέντα φασὶ διατί οὐκ εἰς θεοὺς γράφει ὕμνους  
ἄλλ' εἰς παῖδας, εἰπεῖν "Οτι οὗτοι ἡμῶν θεοί  
εἰσι."

Ar. *Thesm* 159

ἄλλως τ' ἄμουσόν ἐστι ποιητὴν ἰδεῖν  
ἀγρεῖον ὄντα καὶ δασύν· σκέψαι δ' ὅτι  
"Ἴβυκος ἐκεῖνος κ' Ἀνακρέων ὁ Τήσιος  
κ' Ἀλκαῖος, οὔπερ ἁρμονίαν ἐχύμισαν,  
ἐμιτροφόρουν τε καὶ διεκινούνθ' ὧδέ πως<sup>3</sup> . . .

[Plat] *Hipparch* 228 b . . . Ἰππάρχῳ, ὃς τῶν  
Πεισιστράτου παίδων ἦν πρεσβύτατος καὶ σοφ-  
ώτατος, ὃς ἄλλα τε πολλὰ καὶ καλὰ ἔργα σοφίας  
ἀπεδείξατο καὶ τὰ Ὀμήρου ἔπη πρῶτος ἐκόμισεν  
εἰς τὴν γῆν ταυτηνί, καὶ ἠνάγκασε τοὺς ῥαψωδοὺς  
Παναθηναίοις ἐξ ὑπολήψεως ἐφεξῆς αὐτὰ διέναι,  
ὥσπερ νῦν ἔτι οἶδε ποιοῦσιν, καὶ ἐπ' Ἀνακρέοντα  
τὸν Τήσιον πεντηκόντορον στείλας ἐκόμισεν εἰς τὴν  
πόλιν, Σιμωνίδην δὲ τὸν Κεῖον ἀεὶ περὶ αὐτὸν  
εἶχεν μεγάλους μισθοὺς καὶ δώροις πείθων· ταῦτα  
δ' ἐποίει βουλόμενος παιδεύειν τοὺς πολίτας, ἵν'  
ὡς βελτίστων ὄντων αὐτῶν ἄρχοι, οὐκ οἰόμενος  
δεῖν οὐδενὶ σοφίας φθονεῖν ἅτε ὦν καλὸς τε  
καγαθός.

Plat *Charm* 157 e οὐ γὰρ οἶμαι ἄλλον οὐδένα  
τῶν ἐνθάδε ῥαδίως ἂν ἔχειν ἐπιδείξαι ποῖαι δύο

<sup>1</sup> Maikl mss αὐλοὺς  
31, Hor *Epod* 14 9

<sup>2</sup> cf Him 30 3, A.P 7 27, 30,

## LIFE OF ANACREON

love, to wit with the locks of Smerdies and Cleobulus, the beauty of Bathyllus, and Ionian song<sup>1</sup>

Scholast on Pindar : It is said that when Anacreon was asked why he did not write hymns to the Gods, but to his loves, he replied 'Because our loves are our Gods'

Aristophanes *Thesmophoriazusae* It is particularly unrefined of a poet to be boorish and unkempt Just think how master-cooks of music like the great Ibycus and Alcaeus and Anacreon of Teos wore the cap of luxury and danced like this [*i e* in the Ionian way] . . .

[Plato] Hipparchus . . . to Hipparchus the eldest and wisest of the sons of Peisistratus, who among other fine ways showed his wisdom not only in being the first to bring the works of Homer to this country and compelling the minstrels, as my friends here still do, to recite them in relays from beginning to end at the Panathenaic Festival, but in sending a fifty-oared galley to fetch Anacreon of Teos to Athens, and in inducing Simonides of Ceos by high pay and valuable presents to be in continual attendance upon him This he did in order to educate his fellow-citizens and make them loyal subjects, because he believed, like a true man of culture, that wit and wisdom should never be despised

Plato *Charmides* . I hardly believe that anybody in

<sup>1</sup> cf Hor *Epo* l 14

<sup>2</sup> Rogers mss *διεκρινούντ' Ἰωνικῶς*

## LYRA GRAECA

οἰκίαι συνελθοῦσαι εἰς ταῦτόν τῶν Ἀθήνησιν ἐκ  
τῶν εἰκότων καλλίῳ ἂν καὶ ἀμείνῳ γεννήσειαν ἢ  
ἐξ ὧν σὺ γέγονας. ἢ τε γὰρ πατρώα ὑμῖν οἰκία,  
ἢ Κριτίου τοῦ Δρωπίδου, καὶ ὑπὸ Ἀνακρέοντος  
καὶ ὑπὸ Σόλωνος καὶ ὑπ' ἄλλων πολλῶν ποιητῶν  
ἐγκεκωμιασμένη παραδέδοται ἡμῖν ὥς διαφέρουσα  
κάλλει τε καὶ ἀρετῇ καὶ τῇ ἄλλῃ λεγομένῃ  
εὐδαιμονίᾳ, καὶ αὖ ἡ πρὸς μητρὸς ὡσαύτως . . .

Sch Aesch PV 128 . . . ἐπεδήμησε γὰρ (ὁ  
'Ανακρέων) τῇ Ἀττικῇ Κριτίου ἐρῶν, καὶ ἡρέσθη  
λίαν τοῖς μέλεσι τοῦ τραγικοῦ.

Him Or 22 5 ἤρμοσε μὲν καὶ Ἀνακρέων μετὰ  
τὴν νόσον τὴν λύραν, καὶ τοὺς φίλους ἔρωτας  
αὐθις διὰ μέλους ἡσπάζετο . . .

Ath 13 600 d [π. ἔρωτος]· ὃν ὁ σοφὸς ὑμνῶν  
αἰεὶ ποτε Ἀνακρέων πᾶσιν ἐστὶν διὰ στόματος.  
λέγει οὖν περὶ αὐτοῦ καὶ ὁ κράτιστος Κριτίας  
τάδε·

τὸν δὲ γυναικείων μελέων πλέξαντά ποτ' ὦδ' αὖ  
ἡδὺν Ἀνακρεῖοντα Τέως εἰς Ἑλλάδ' ἀνῆγεν,  
συμποσίῳν ἐρέθισμα, γυναικῶν ἡπερόπνευμα,  
αὐλῶν ἀντίπαλον, φιλοβάρβιτον, ἡδύν, ἄλυπον.  
οὐποτὲ σου φιλότης γηράσεται οὐδὲ θανεῖται  
ἔστ' ἂν ὕδωρ οἶνω συμμειγνύμενον κυλῖκεσσι  
παῖς διαπομπεύῃ προπόσεις ἐπιδέξια νωμῶν,  
παννυχίδας θ' ἱερὰς θήλεις χοροὶ ἀμφιέπωσιν,  
πλάστιγξ θ' ἡ χαλκοῦ θυγάτηρ ἐπ' ἄκραισι  
καθίζῃ  
κοττάβου ὑψηλοῦ<sup>1</sup> κορυφαῖς Βρομίου ψακά-  
δεσσιν.

<sup>1</sup> Kaib mss ὑψηλαῖς

## LIFE OF ANACREON

this city could point to two Athenian houses which have united to produce so true a nobleman as the two from which you spring. The fame of your father's family, the house of Critias son of Diopides, has come down to us crowned with the praises accorded it by Anacreon, Solon, and many other poets for the beauty, the virtue, and the prosperity as it is called, of those who have belonged to it, the same is true of your mother's . . .

Scholast on Aeschylus *Prometheus Bound*. For Anacreon lived some time in Attica in the days of his passion for Critias, and took delight in the lyrics of Aeschylus.<sup>1</sup>

Himerius *Declamations*. Anacreon tuned his lyre after the plague<sup>2</sup> and welcomed his dear loves (or his friends the Loves) again with music.

Athenaeus *Doctors at Dinner*. Love is the almost constant theme of the wise Anacreon who is so familiar to us all. Compare the excellent Critias 'Teos brought unto Greece that sweet old weaver of womanish song, rouser of revels, cozener of dames, rival of the flute, lover of the lyre, the delightful, the anodyne. Never shall love of thee, Anacreon, grow old or die, so long as serving-lad bears round mixed wine for cups and deals bumpers about board, so long as maiden band does holy night-long service of the dance, so long as the scale-pan that is daughter of bronze sits upon the summit of the cottabus-pole ready for the throwing of the wine-drops.

<sup>1</sup> cf *f*, 39, An may not have died till 488, Aesch first exhibited in 499      <sup>2</sup> or his illness

## LYRA GRAECA

[Luc.] *Μαρι.* 26 Ἀνακρέων δὲ ὁ τῶν μελῶν ποιητῆς ἔζησεν ἔτη πέντε καὶ ὀγδοήκοντα, καὶ Στησίχορος δὲ ὁ μελοποιὸς ταῦτά· Σιμωνίδης δὲ ὁ Κεῖος ὑπὲρ τὰ ἐνενήκοντα.

Val Max 9 8 sicut Anacreonti quoque, quem usitatum humanae vitae modum supergressum passae uvae suco tenues et exiles vinum reliquias foventem unius grani pertinacior in aridis faucibus moia<sup>1</sup> absumpsit

Paus 1. 25 1 ἔστι δὲ ἐν τῇ Αθηναίων ἀκροπόλει καὶ Περικλῆς ὁ Ξανθίππου καὶ αὐτὸς Ξάνθιππος, ὃς ἐναυμάχησεν ἐπὶ Μυκάλῃ Μήδοις. τοῦ δὲ τοῦ Ξανθίππου πλησίον ἔστηκεν Ἀνακρέων ὁ Τήιος, πρῶτος μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὦν ἔγραψε ἐρωτικά ποιήσας· καὶ οἱ τὸ σχῆμά ἐστιν οἷον ἄδοντας ἂν ἐν μέθῃ γένοιτο ἀνθρώπου.

*Anth Pol* 7 24<sup>2</sup>

Ἡμερὶ πανθέλκτειρα, μεθυτρόφε μήτερ ὀπώρας,  
οὔλης ἢ σκολιὸν πλέγμα φύεις ἔλικος,  
Τηίου ἠβησείας Ἀνακρείοντος ἐπ' ἄκρη  
στήλῃ καὶ λεπτῷ χώματι τοῦδε τάφου,  
ὥς ὁ φιλάκρητός τε καὶ οἰνοβαρὴς φιλοκώμοις  
παννυχίσιν<sup>3</sup> κρούων τὴν φιλόπαιδα χέλυν  
κῆν χθονὶ πεπτηὼς κεφαλῆς ἐφύπερθε φέροιτο  
ἀγλαὸν ὥραιων βότρυν ἀπ' ἀκρεμόνων,  
καὶ μιν αἰεὶ τέγγοι νοτερὰ δρόσος, ἥς ὁ γεραῖος  
λαρότατον<sup>4</sup> μαλάκων ἔπνεεν ἐκ στομάτων.

*Ibid* 25<sup>2</sup>

Οὗτος Ἀνακρεῖοντα, τὸν ἄφθιτον εὔνεκα Μουσέων  
ὑμνοπόλον, πάτρης τύμβος ἔδεκτο Τέω,

## LIFE OF ANACREON

[Lucian] *Longevity*. The lyric poet Anacreon lived eighty-five years, the lyric poet Stesichorus the same, and Simonides of Ceos over ninety

Valerius Maximus *Memorable Deeds and Sayings*:  
as in the case of Anacreon, who outlived the common span of human life, only to perish while nursing what poor strength was left him with a cup of raisin-wine, by the sticking of an obstinate grape-stone in his withered throat

Pausanias *Description of Greece*. On the Athenian Acropolis there are statues of Pericles son of Xanthippus and his father also who fought the Persians at Mycalè Near Xanthippus stands Anacreon of Teos, the first poet excepting Sappho of Lesbos to make his chief theme love The statue represents him as one singing in his cups

*Palatine Anthology*: All-enchancing nuse of the wine, mother of fruit who bringest forth the crooked plait of the twisting tendril, grow lush and long, thou Vine, a-top the stone and little mound that are the tomb of Teian Anacreon, so shall the tippling friend of neat liquor, who thummed in night-long revel the lute of a lover of lads, yet sport above his buried head the glorious cluster of some teeming bough, and be wet evermore with the dew whose delicious scent was the breath of his mild old mouth

The Same. This tomb in his native Teos hath received one whom the Muses made an immortal

<sup>1</sup> Madv mss *υμνοι*

<sup>2</sup> wrongly ascribed to Simonides

<sup>3</sup> Heck mss *φιλόκαμος* (-μω) *παννύχιος*

<sup>4</sup> mss *λαρότερον*

## LYRA GRAECA

ὡς Χαρίτων πνείοντα μέλη πνείοντα δ' Ἐρώτων,  
τὸν γλυκὺν ἐς παίδων ἡμερον ἡρμόσατο.  
μοῦνον<sup>1</sup> δ' εἶν Ἀχέροντι βαρύνεται, οὐχ ὅτι  
λείπων

ἥελιον Δήθης ἐνθάδ' ἔκυρσε δόμων,  
ἀλλ' ὅτι τὸν χαρίεντα μετ' ἡιθέοισι Μεγιστέα  
καὶ τὸν Σμερδίεω Θρήκα λέλαιπε πόθον·  
μολπῆς δ' οὐ λήθει μελιτερπέος, ἀλλ' ἔτ'  
ἐκεῖνον<sup>2</sup>

βάρβιτον οὐδὲ θανὼν εὔνασεν εἶν Ἀΐδῃ.

Him O, 19 Schenkl *Heimes* 1911 p 416 Σαπφώ  
καὶ Ἀνακρέων ὥσπερ τι προοίμιον τῶν μελῶν τὴν  
Κύπριν ἀναβοῶντες οὐ παύονται.

Ibid 29. 3 κοσμεῖ μὲν γὰρ Ἀνακρέων τὴν  
Τήϊον πόλιν τοῖς μέλεσι κάκειθεν ἄγει τοὺς  
ἔρωτας.

Ath 15. 694 a [π. σκολίων]· . . . ὡς Ἀριστο-  
φάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως  
'Ἄσπον δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου  
κ' Ἀνακρέοντος.'

*Anth Pal* 4. 1. 35 Μελεάγρου Στέφανος·  
ἐν δ' ἄρ' Ἀνακρείοντα, τὸ μὲν γλυκὺ κεῖνο  
μέρισμα<sup>3</sup>  
νέκταρος εἰς δ' ἐλέγους ἄσπορον ἀνθέμιον

Ibid 9 239 Κριναγόρου εἰς βίβλον λυρικὴν  
'Ανακρέοντος

Βίβλων ἢ γλυκέρη λυρικῶν ἐν τεύχει τῷδε  
πεντὰς ἀμιμήτων ἔργα φέρει Χαρίτων,  
'Ανακρέοντος ἃς ὁ Τήϊος δόναξ<sup>4</sup>  
ἔγραψεν ἢ παρ' οἶνον ἢ σὺν ἰμέροις·



## LIFE OF ANACREON

bard, one who married unto the sweet desire of lads songs redolent of the Graces and redolent of the Loves ; in the land of the dead, Anacreon hath but one trouble, and it is not that he hath quitted the sunlight to go to the house of Oblivion, but rather that he hath left behind him the fair stippling Megisteus and the Thracian love of Smerdies. For his sweet delightful music he forgetteth not, nay, giveth that lyre of his no rest even there in death

Him *Declamations* Sappho and Anacreon never cease to call upon Cyprus as a sort of prelude to their poems

The Same · Anacreon adorns the city of Teos with his poems and thence derives his loves.

Athenaeus *Doctors at Dinner* [on drinking-songs] Compare what Aristophanes says in the *Banqueters*, 'Take and sing me a drinking-song of Alcaeus or Anacreon'

*Palatine Anthology The Garland of Meleager* And Anacreon he twined therein, that honeysuckle which is one of the sweet ingredients of nectar but may not be sown in elegiac verse<sup>1</sup>

The Same Cynagoras on Anacreon's Book of Lyrics The delicious five lyric books in this volume<sup>2</sup> carry those works of the peerless Graces which were written by the Teian pen of Anacreon over the wine or with the Loves. We come as a

<sup>1</sup> Anacreon's name can be got into elegiac metre only by a make-shift      <sup>2</sup> οἱ περὶ box (= *capsa*)

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<sup>1</sup> *B* mss -os      <sup>2</sup> ἐρ' ἐκείνων prob corrupt      <sup>3</sup> *E*, cf Ibyc 37 mss μέλισμα      <sup>4</sup> *E*, cf *A P* 6 295 1, for metre cf *A P* 4 above ms δ' ἡδὺς πρέσβυς cor1 of δ' ἀναξ

## LYRA GRAECA

δῶρον δ' εἰς ἱερὴν Ἀντωνίῃ ἤκομεν ἡδῶ,  
κάλλευσ καὶ πραπίδων ἔξοχ' ἐνεγκαμένη.

Cic *T D* 4 71 nam Anacrieontis quidem tota  
poesis est amatoria

Ath 14 635 c καὶ ὁ μὲν Ποσειδώνιός φησιν  
τριῶν μελῳδιῶν αὐτὸν (τὸν Ἀνακρέοντα) μνημο-  
νεύειν, Φρυγίου τε <καὶ Δωρίου> καὶ Λυδίου.  
ταύταις γὰρ μόναις τὸν Ἀνακρέοντα κεχρῆσθαι.

Ibid 15 671 f Ἀρίσταρχος ὁ γραμματικώτα-  
τος, ἐξηγούμενος τὸ χωρίον (*fr.* 45), ἔφη ὅτι  
λύγοις ἐστεφανοῦντο οἱ ἀρχαῖοι. Τέναρὸς δὲ  
ἀγροίκων εἶναι λέγει στεφάνωμα τὴν λύγον. καὶ  
οἱ ἄλλοι ἐξηγηταὶ ἀπροσδιόνυσά τινα εἰρήκασιν  
περὶ τοῦ προκειμένου.

Ael *N* 4 7 39 πρὸς δὲ τοὺς μοιχῶντας τὸ  
λεχθὲν (*fr.* 52), καὶ μέντοι καὶ φάσκοντας δεῖν  
ἐροέσσης γράφειν ἀντίλεγει κατὰ κράτος Ἀριστο-  
φάνης ὁ Βυζάντιος, καὶ ἔμεγε αἰρεῖ τῇ ἀντιλογίᾳ.

Sen *Ep* 88 quattuor milia librorum Didymus  
grammaticus scripsit misceretur si tam multa super-  
vacua legisset in his libris de patria Homei  
quaeritur, in his de Aeneae matre vera, in his  
libidinosi Anacreon an ebriosi vixerit, in his an  
Sappho publica fuerit, et alia quae erant dediscenda  
si scires, et nunc et longam esse vitam nega

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<sup>1</sup> of 96 (Chamaeleon), and 52, where the ref. to Zenodotus  
perh. indicates that *he* compiled an edition of A

## LIFE OF ANACREON

gift for the birthday of Antonia, whose looks like her wit are beyond compare

Cicero *Tusculan Disputations* · Anacreon's poetical works are entirely erotic

Athenaeus *Doctors at Dinner* According to Posidonius, Anacreon mentions three musical modes, the Phrygian, the Dorian, and the Lydian, these being the only modes he ever uses.

The Same [on *fr.* 45]. The great grammarian Aristarchus says in his note on these lines that the ancients used garlands of willow. But Tenarus declares that such garlands are not used by persons of refinement, and the other commentators<sup>1</sup> have made irrelevant remarks upon the passage.

Aelian *Natural History* [on *fr.* 52] The reference is to adulterers, and indeed Aristophanes of Byzantium stoutly opposes the view that we should read ἐποέσσης 'charming' for κεροέσσης 'hoined,' and I must say that I agree with him.

Seneca *Letters to Lucilius* The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.

## LYRA GRAECA

Porph Hoi *Od* 1 27 1 [Natis in usum laetitiae].  
protreptice ode est haec ad hilaritatem, cuius sensus  
sumptus est ab Anacreonte ex libro tertio

See also Serv *Cent Metr. Gr. Lat* 4. 458 ff, Vict  
Ibid 6 81 ff, Caes Bass Ibid. 259 ff, Plot Ibid  
514 ff, 536, *A P* 7 23-33, 9 184, 571, 599, *Anth*

## ΑΝΑΚΡΕΟΝΤΟΣ ΜΕΛΩΝ

Α'

1 εἰς Ἀρτεμιν

Heph π ποίημ 128 κοινὸν δέ ἐστι κοτὸ σχέσιν τὸ δύο  
συστήμασιν ὑποπεπτωκὸς (ποίημα) κοσθάπερ τὸ πρῶτον Ἀνα-  
κρέοντος ᾄσμα

Γουνουμαί σ', ἐλαφηβόλε  
ξανθή παῖ Διός, ἀγρίων  
δέσποιν' Ἀρτεμι θηρῶν,  
ἥ κου νῦν ἐπὶ Ληθαίου  
5 δίνησι θρασυκαρδίῳ  
ἀνδρῶν ἐσκατοράς πόλιν  
χαίρουσ'· οὐ γὰρ ἀνημέρους  
ποιμαίνεις πολιήτας.<sup>1</sup>

κατὰ μὲν γὰρ τὴν νῦν ἔκδοσιν ὀκτακωλὸς ἐστὶν ἡ στροφή καὶ τὸ  
ᾄσμα ἐστὶ μνηοστροφικόν· δύναται δὲ καὶ ἐτέρως διαιρεῖσθαι εἰς  
τε τριάδα καὶ πεντάδα ἡ στροφή, ὥστε Φερεκρατεῖον εἶναι τὸ  
τελευταῖον τοῦ συστήματος τοῦ ἐκ τῶν τριῶν κώλων καὶ <τοῦ>  
τῶν πέντε <sup>2</sup>

<sup>1</sup> H's citation ends with θηρῶν (l 3) καὶ τὰ ἐξῆς, ll 4-8  
from Sch <sup>2</sup> Caesar-E mss ἡ τῶν πέντε

## ANACREON

Porphyrion on Horace *Odes* 1. 27. This ode is of the class which exhorts to hilarity; the sense of it comes from Anacreon, Book III.

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*Plan* 306-9, Dio Chr *Or* 2, p 25 Dind, Ov. *T* 2. 363, *A.A* 3. 330, Jul. *Mis.* init, Plut *Mus* 8, Ath. 10 429a, Philod. *Mus* 79 11<sup>1</sup>

## THE POEMS OF ANACREON

### Book I

#### 1<sup>2</sup> To ARTEMIS

Hephaestion *On Poems* A poem is known as 'common in form' when it is made up of two 'systems' or stanzas like the first poem of Anacreon.

To thee I kneel,<sup>3</sup> thou shooter of deer, flaxen-haired child of Zeus, Artemis queen of wild beasts, who now doubtless lookest down rejoicing beside the eddies of Lethaeus upon a city of valiant hearts; for thou art shepherd to no savage flock of men<sup>4</sup>

For although according to the edition now in use the strophe has eight lines and the poem consists of a single strophe, this strophe can also be separated into a three-group and a five-group, so that a Pherecratic ends both the three line and the four-line systems<sup>5</sup>

<sup>1</sup> and Sa vol 1 p 169 <sup>2</sup> cf Heph 8, Att Fort 356-8, Sch II 21 470, Eust 1247 9, Joh Sic Walz 6 128, Keil A G 10 26 (*θηπλω*), *Paroem* 2 351, Apoll Dys *Synt* 55 <sup>3</sup> lit 'clasp thy knees in supplication' <sup>4</sup> now: dedicatory of a new temple or statue of Artemis' city Ionian Magnesia the poem is prob complete, see however Kehrhahn *Herm* 1914 <sup>5</sup> does not necessarily imply that 1 3 ended in the Anistarchean (?) edition in *θηπλω*, but prob that there was no division-mark put betw II 3 and 4

## LYRA GRAECA

### 2 εἰς Διόνυσον

Dio Chrys 2 62 τούτου γε μὴν συνέπεται, μηδὲ εὐχὰς  
εὔχεσθαι τὸν βασιλέα τοῖς ἄλλοις ὁμοίως, μηδὲ αὖ τοὺς θεοὺς  
καλεῖν οὕτως εὐχόμενον ἄσπερ ὁ Ἰώνων ποιητῆς Ἀνακρέων

ᾠγαξ, ᾧ δαμάλῃς Ἔρωσ  
καὶ Νύμφαι κυανώπιδες  
πορφυρῇ τ' Ἀφροδίτῃ  
συμπαίζουσιν ἐπιστρέφῃ δ'  
5 ὑψήλων ὀρέων κορυφάς,<sup>1</sup>  
γουνούμαί σε, σὺ δ' εὐμενὴς  
ἔλθοις μοι κεχαρισμένης τ'  
εὐχολῆς ἐπακούων,  
Κλευβούλῃ δ' ἀγαθὸς γενεῦ  
10 σύμβουλος τὸν ἐμόν γ' ἔρωτ',  
ὧ Δεύνυσε, δέχεσθαι<sup>2</sup>

### 3

[Hdn] π σχημ 57 5 Dindorf [π πολυπτώτου] παρὸ δὲ  
Ἀνακρέοντι ἐπὶ τριῶν

Κλευβούλου μὲν ἐγωγ' ἐρέω  
Κλευβούλῃ δ' ἐπιμαίνομαι  
Κλεύβουλον δὲ διοςκέω.<sup>3</sup>

### 4

Ath 13 561d [π ἔμματα τὰ τῶν ἐρωμένων] ὁ δ' Ἀνακρέων  
τί φησιν,

ᾠ παῖ παρθένιον βλέπων,  
δίξημαί σε, σὺ δ' οὐκ αἶεις,<sup>4</sup>  
οὐκ εἰδὼς ὅτι τῆς ἐμῆς  
ψυχῆς ἡνιοχεύεις

<sup>1</sup> metre cf Sa 86 20 mss also ὑψήλας, but cf Il 12 282,  
Ar Nub 279 (Wil) <sup>2</sup> γ' E mss δ', δέ, δέ τ' <sup>3</sup> B, cf.  
Hesych διοςκεῖν διαβλέπειν συνεχῶς τὴν ὕρασιν <μῆ> μετα-

## ANACREON

### 2<sup>1</sup> To DIONYSUS

DIO CHRYSOSTOM *Declamations*. It follows that we should not offer to the king prayers like those we offer others, nor yet call upon the Gods in the manner of Anacreon the poet of the Ionians :

O Lord with whom playeth Love the subdued and the dark-eyed Nymphs and rosy Aphrodite as thou wanderest the tops of the lofty hills, to thee I kneel ; do thou come unto me kind and lending ear unto a prayer that is acceptable, and give Cleobulus good counsel, O Dionysus, to receive my love <sup>2</sup>

### 3

[Herodian] *On Figures of Speech* [repetition of a word in various cases]. It occurs in Anacreon in three

I love Cleobulus, I dote on Cleobulus, I gaze at Cleobulus

### 4

Athenaeus *Dolours at Dinner* [on the eyes of the beloved] : And what says Anacreon ?

O lad that lookest in maiden wise, I seek thee and thou hearkenest not, little knowing that the reins of my soul are in thy hand

<sup>1</sup> cf Steph Byz Ἀσκάλων, Ael H A 4 2      <sup>2</sup> a complete letter (or serenade ?) to Cleobulus

---

βάλλοντα mss διοςκυνέω, διὸς κλέων, διιδεῖν ἐπιποθῶ <sup>4</sup> O Schneider, but αἴεις, cf fī 1 4. mss οὐκ αἴεις, οὐ καλεῖς

# LYRA GRAECA

## 5

Eust 1542 47 [Od 5 306 τρισμάκαρες] ἡσὶ ἐν τῷ

ἀλλ' ὦ τρις κεκορημένε  
Σμερδίη . .

παρ' Ἀνακρέοντι ἡ γοῦν πολλάκις ἐκσεσαρωμένε

## 6

Id 1012 1 . Ποσειδῶν δὲ τὸ συνέχον αἴτιον τὴν θάλασσαν,  
ἐπεὶ πόσεως αἴτιος διὰ τοὺς ποταμοὺς καὶ τὰ λοιπὰ ὕδατα ἃ ἐκ  
θαλάσσης διηθούμενα ἐκρέουσιν, ἀφ' ἧς καὶ οἱ ὕετοί ποτίμιοι καὶ  
αὐτοὶ ὄντες ἀναμμα ἔχουσι διὸ καὶ οἱ Ἀττικοὶ τὸν περὶ χειμερίου  
τροπᾶς μῆνα Ποσειδεῶνα καλοῦσιν, ὡς Ἀνακρέων

Μεῖς μὲν δὴ Ποσιδηιῶν  
ἔστηκεν, νεφέλας δ' ὕδωρ  
βαρύνει Δία> τ' ἄγριοι  
χειμῶνες κατάγουσιν.<sup>1</sup>

## 7

Sch. II 3. 219 [ἄστεμφές] ἡ διπλῇ πρὸς τὸ ἄστεμφές ὅτι τὸ  
ἀμετακίνητον ὁ γὰρ Ἀνακρέων·

. . . . σὺ γὰρ ἧς ἔμοιγ'  
ἄστεμφής.

## 8

Sch Dion Perieg 332 . Ταρτησσός, ἣν καὶ ὁ Ἀνακρέων  
φησὶ πανευδαίμονια, ταύτης γὰρ <Ἀργανθάμιον> βασιλεύειν<sup>2</sup>

Str 3 151 [π. πλούτου τοῦ τῶν Ἰβήρων] ὑπολάβοι δ' ἂν τις  
ἐκ τῆς πολλῆς εὐδαιμονίας καὶ μακροβίαντας ὀνομασθῆναι τοὺς

<sup>1</sup> B, cf Hoi Erod. 13. 1 mss Sch νεφέλη δ' ὕδ βαρὺν  
δ' ἄγριοι χ κ, Eust. νεφέλαι δ' ὕδατι βαρύνονται ἄγ δὲ χ  
παταγοῦσιν <sup>2</sup> B mss αὕτη γὰρ βασιλεύει



## ANACREON

### 5

Eustathius on the *Odyssey* ['thrice blest'] . . . and in Anacreon :

but O thrice out-swept Smerdies,  
that is 'often swept out' <sup>1</sup>

### 6<sup>2</sup>

The Same on the *Iliad* . Poseidon is the 'cause' comprising the sea, being the cause of 'drinking' (πόσις) owing to the rivers and other waters which spring forth after percolating from the sea, with which 'drinking' is connected the rain, itself 'drinkable' (πόσιμος), and that is why in Attic the month of the winter solstice is called Poseideon ; compare Anacreon .

Lo ! the month of Poseidon is here ; the clouds are heavy with water, and wild storms bring the sky-God down.

### 7

Scholiast on the *Iliad* ['immovable'] . The mark is against ἀστειμφές, which means 'not to be moved', compare Anacreon :

for thou to me wast immovable

### 8<sup>3</sup>

Scholiast on Dionysius Periegetes . . Tartessus which Anacreon calls all-happy, for that Arganthonius reigned there.

Strabo *Geography* [on the wealth of the Iberians] Well might one believe the inhabitants of these parts to have a

<sup>1</sup> meaning doubtful, perh 'well-groomed, foppish' <sup>2</sup> cf Sch *Il* 15 192 <sup>3</sup> cf Plin. *N.H* 7 154, Hdt. 1. 163, Luc *Mucr* 10, Phleg *Triall Muir* 4

## LYRA GRAECA

ἐνθάδε ἀνθρώπους, καὶ μάλιστα τοὺς ἡγεμόνας καὶ διὰ τοῦτο  
'Ανακρέων μὲν οὕτως εἶπεν <sup>1</sup>

Ἐγὼ γ' οὐτ' ἂν Ἀμαλθειῆς  
βουλοίμην κέρας οὐτ' ἔτεα  
πεντήκοντά τε κακατὸν  
Ταρτησσοῦ βασιλεύσαι  
πανευδαίμονος . . . <sup>2</sup>

Ἡρόδοτος δὲ καὶ τὸ ὄνομα τοῦ βασιλέως κατέγραψε καλέσας  
'Αργανθώνιον

### 9

Ath 15 687e [π ὁδμῶν ἡδεῖων] καὶ ὁ σοφὸς δὲ Ἀιακρέων  
λέγει που

. . . . τί μ' οὐ πέτη  
σηράγγων κοιλώτερα  
στήθεα χρισόμενος μύρω ; <sup>3</sup>

τὰ στήθη παρακελευόμενος μυροῦν, ἐν οἷς ἔστιν ἡ καρδία, ὥς καὶ  
ταύτης δηλονότι παρηγορουμένης τοῖς εὐώδεσι

### 10

Et May 601 20 νένωται ἀπὸ τοῦ νενόηται καὶ  
παρ' Ἀνακρέοντι ἡ μετοχή

ὁ δ' ὑψηλὰ νενωμένος

### 11

Ibid 259 28 Δεύνυσος ὁ Διόνυσος Ἀνακρέων

. . . . πολλὰ δ' ἐρίβρομον  
Δεύνυσον

τοῦ ι τραπέντος εἰς ε γίνεται Δεόνυσος οὕτω γὰρ Σάμιοι προ-  
φέρουσι καὶ συναίρεσι Δεύνυσος, ὥς Θεόδωτος Θεόδωτος

<sup>1</sup> mss Ἀνακρέοντα μὲν οὕτως εἰπεῖν, and below Ἡρόδοτον and  
καταγράψας καλέσαντα <sup>2</sup> ἔγωγ' οὐτ' ἂν Mehl mss ἐγώ τ'  
ἂν οὐτ' οὐτ' ἔτεα Tyiw h . mss οὐτε τὰ τε cf Pind O  
1 79 πανευδ not in Str <sup>3</sup> μ' οὐ E, cf Hipp 30 B  
Cas μῆ mss μὴ σηράγγων Heck, cf. Hesych and  
142

## ANACREON

name for happiness and longevity, particularly their rulers, and it was for this reason Anacreon said.

I would not have Amalthea's horn, nor even a reign of a hundred years and fifty over all-happy Tartessus,<sup>1</sup>

Herodotus adds the name of the king in question, Arganthonius

### 9

Athenaeus *Dialects at Dinner* [on sweet smells] And the wise Anacreon says.

Come haste thee to anoint with unguent a bosom as hollow as a cave,<sup>2</sup>

exhorting him to anoint the bosom, in which lies the heart, clearly because the heart is soothed by sweet scents

### 10<sup>3</sup>

*Etymologicum Magnum* *ιένωται* [for *νενόηται*] 'he is minded and the participle in Anacreon

but he, being lofty-minded

or 'proud'

### 11

The Same: *Δεύνυσος*, Deunysus.—Dionysus Compare Anacreon.

and oft loud-shouting Deunysus

The *ι* becoming *ε* gives *Deonysus*, which is the Samian form—and by contraction *Deunysus*, like *Theodotus Theudotus*.

<sup>1</sup> the possessor of A's horn got all he wished      <sup>2</sup> the idea is 'as deep-breasted as a woman'      <sup>3</sup> cf Fav. 298

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*βαθύκολπος* mss *συρίγγων* *χρισόμενος* E, cf. context mss  
aor *κοιλώτερα* B mss *κοιλότης*.

# LYRA GRAECA

12

Sch. Eur *Hec* 361 [τὴν Ἑλτορός τε χᾶτέρων πολλῶν κάσιν]  
τὴν κάσιν· ὥς Ἀνακρέων λέγει

οὔτε μὴν ἀπάλην κύσιν<sup>1</sup>

σεσημείωται δὲ ὅτι τὴν θήλειαν κάσιν εἶπε, εἰ μὴ ἀποκοπή ἐστὶ τοῦ κασιγνήτη

13

*E M Vel* μῦθεαι δεύτερον πρόσωπον παθητικοῦ ἐνεστώτος τοιοῦτόν ἐστιν τὸ παρ' Ἀνακρέοντι

Λευκίππην ἐπιδίνεαι.<sup>2</sup>

14

*E M* 713 7 σίλλοι ἐπισκώμα<τα> κατὰ τροπὴν τοῦ τ εἰς σ τίλλοι τινές τίλλειν δὲ τὸ σκώπτειν, ὥς λέγει Ἀνακρέων τίλλει κ τ λ.

*E M Vel* σίλλος Ἀνακρέων ἐν τῷ πρώτῳ

Οὔτος δηῦτ' Ἰᾷλυσίους<sup>3</sup>

τίλλει τοὺς κυνασπίδας.<sup>4</sup>

15

Ath 13 599 c ἐν τούτοις Ἑρμῆσι ἀναξ σφάλλεται συγχρονῶν Σαπφῶ καὶ Ἀνακρέοντα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροίσου πατέρα Σαμιαίων δ' ἐν τῷ Περὶ Σαπφούς καὶ λέγειν τινὰς φησιν εἰς αὐτὴν πεποιήσθαι ὑπὸ Ἀνακρέοντος τάδε

Σφαίρῃ δηῦτέ με πορφυρῇ  
βάλλων χρυσοκόμης Ἔρωσ  
νῆνι ποικιλοσαμβάλῳ<sup>5</sup>  
συμπαίξειν προκαλεῖται.

<sup>1</sup> οὔτε μὴν Cob mss οὔτε μὲν, τότε μ' <sup>2</sup> Λευκίππην Hoffm mss -η, -ων <sup>3</sup> Hoffm, cf ibid 162 Ἀνακρέων Ἰηλυσίους τίλλει κασπίδας B δηῦτε Θαλυσίοις mss Δί τ'

## ANACREON

### 12

Scholast on Euripides [‘the sister of Hector and of many another’] τὴν ἀδισιν ‘the sister’ [not ‘brother’]; compare Anacreon

nor yet the tender sister

It is marked because he uses ἀδισις as a feminine noun, unless indeed it is a shortened form of ἀσσιγνήτη ‘sister’

### 13

*Old Etymologicum Magnum* μύθειαι ‘thou sayest’, second person of the present passive, compare Anacreon’s ἐπιδιδίαι:

thou art crazy for Leucippè

### 14<sup>1</sup>

*Etymologicum Magnum* σίλλοι — ‘jests,’ by change of τ to σ, thus some writers for τίλλοι, and τίλλειν means ‘to jest or flout’: compare Anacreon: ‘Flouts etc

*Old Etymologicum Magnum*. σίλλος ‘jest’ Compare Anacreon in the first Book

Lo! this man flouts the blue-buckled warriors of Ialysus

### 15

Athenaeus *Doctors at Dinner* [on a poem of Hermesianax]: Now Hermesianax is mistaken here in synchronising Sappho and Anacreon, the one having flourished in the reign of Alyattes father of Croesus, and the other in the time of Cyrus and Polycrates Chamaeleon in his book *On Sappho* declares that she is held by some authorities to have been the person to whom Anacreon addressed the following poem

Lo now! golden-haired Love hits me with his purple ball and calls me forth to play with a motley-

<sup>1</sup> cf *E M Vet* 162, *E M* 436 16, *Oxon* 148 12

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ἀλυσίοις     τίλλει confirmed by *E M*. 713 7     <sup>4</sup> *B* mss  
 κυνασπίδας     <sup>5</sup> Seid, cf *E M* 448, 29 n     mss ποικίλος λαμβάνω

## LYRA GRAECA

ἡ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου  
 Λέσβου,<sup>1</sup> τὴν μὲν ἐμὴν κόμην,  
 λευκὴ<sup>2</sup> γάρ, καταμέμφεται  
 πρὸς δ' ἄλλον τινὰ χάσκει<sup>3</sup>

καὶ τὴν Σαπφῶ δὲ πρὸς αὐτὴν ταῦτά φησιν εἰπεῖν 'Κεῖνον, ᾧ  
 χρυσόθρονε Μοῦσ', ἔνισπες | ὕμνον, ἐκ τᾶς καλλίγυναικος ἐσθλᾶς |  
 Τήϊος χώρας ὣν ἄειδε τερπνῶς | πρέσβυς ἀγανός' ὅτι δὲ οὐκ ἔστι  
 Σαπφoῦς τοῦτο τὸ ᾄσμα πάντι που δῆλον ἐγὼ δὲ ἡγοῦμαι παίζειν  
 τὸν Ἑρμησιάνακτα περὶ τοῦτου τοῦ ἔρωτος

### 16

Apoll *Synt* 238 καὶ δὴ παρείπετο τῷ χρῶ παραγωγῇ τοῦ  
 χρῆμι, ὡς φημί, ἀφ' οὗ τρίτον πρόσωπον χρῆσιν, ὡς φησίν, ἐξ οὗ  
 τὸ χρέη ἐν ἀποκοπῇ ἐπετελεῖτο, ὁμοίως τῷ παρ' Ἀνακρέοντι

. . . . σὲ γὰρ  
 φῆ Γαργήλιος ἐμμελέω  
 δισκεῖν . . .

### 17

Chrys ἀποφατ 22 Ἀνακρέων οὕτως ἀπεφάνητο  
 οὐδ' εὐπέμπελός εἰμι<sup>4</sup>  
 οὐδ' ἄστοισι προσηνής

### 18

Heph 64 [π ἀντισπαστικοῦ] τὸ δὲ τὴν δευτέραν (συζυγίαι)  
 ἰαμβικὴν ἔχον (καταληκτικὸν τετράμετρον) καλεῖται Πριαπίειον, οἶον  
 Ἡρίστησα μὲν ἱτρίου λεπτοῦ μικρὸν ἀποκλᾶς,  
 οἴνου δ' ἐξέπιον κάδον, νῦν δ' ἀβρῶς ἐρόεσσαν  
 ψάλλω πηκτίδα τῇ φίλῃ κωμάζων Πολιάγρῃ.<sup>5</sup>

<sup>1</sup> Barnes mss εὐκτικού Λ <sup>2</sup> λευκὴν γ <sup>3</sup> ἄλλον Dale-  
 camp mss corr in mal part ἄλλην (γυναικα would be required)

<sup>4</sup> B, cf Aesch *Eum* 476 παρ ΟΥΔΕΥΤΕΜΠΕΔΟ-  
 CΕΙΜΙ <sup>5</sup> E Sitz Πολιάρχη, Wil παρ' Ἰάμβῃ mss ποδὶ  
 ἀβρῇ (Orion's reading 3 11), παιδὶ ἀβρῇ (impossible order)

## ANACREON

slipped maid, but no, she hails from grand Lesbos,  
and so she finds fault with my hair because it is white,  
and goes gapping after another.

and says that Sappho replied to her thus 'The hymn thou  
hast uttered O golden-thron'd Muse is that which the  
illustrious old Teian sang so delightfully from that noble  
land of fair women but it is perfectly obvious surely, that  
this poem is not the work of Sappho, and for my part I think  
that Helmesianax is not speaking seriously

### 16<sup>1</sup>

Apollonius *Syntaxis*. The form χρῆμι was actually used for  
χρῶ, like φημί, and the third person of it was χρῆσι, like  
φησί, with the shortened form χρή 'it is right or necessary',  
compare [the form φή 'he says'] in Anacreon.

For Tangelus saith thou pitchest the quoit full  
well

### 17

Chrysippus *Nemertes*. Anacreon has said:

Nor am I easy-going, nor yet pleasant to my  
fellow-citizens

### 18<sup>2</sup>

Hephaestion *Handbook of Metrics* [on the antispastic]. The  
catalectic tetrameter which has the second dipody iambic is  
called Piiæpeian, for instance

I have dined on a morsel of thin mealcake, but I  
drained a whole keg of wine, and now I thum deli-  
cately my lovely lute in a serenade to dear Poliagrè

<sup>1</sup> cf Bek *An.* 2 543 7, Sch *II* 5 256, Cram *A O* 4.411  
23 (τὸ δὲ Ταργήλιον ὄνομα δαίμονός ἐστι), Choer. 2 495, Joh  
Alex *de uic* 21 <sup>2</sup> cf Ath 11 472e (explains κάδος as 'cup'  
and gives author's name), 14 646d, Poll 10, 70 ('*Ανακρέων*),  
Apoll *Lex Hom* 106 b, Apost 8 68c

# LYRA GRAECA

19

Ath 14 634 c [π μαγάδιδος] ὁ μὲν γὰρ ἡδιστος Ἀνακρέων  
λέγει που

· · · · · ψάλλω δ' εἰκοσίχορδον<sup>1</sup>  
<Λυδιστῖ><sup>2</sup> μαγάδην ἔχων, ὦ Λεύκασπι, σὺ  
δ' ἡβᾶς.<sup>3</sup>

20

Sch Od 8 294 [Σίντιας ἀγριοφώνους] καὶ Ἀνακρέων δὲ ὡς  
πολεμικῶν ὕπλων τεχνίτας μέμνηται

Τί μοι τῶν ἀγκυλοτόξων<sup>4</sup>  
<Σιντιέων> φιλοκιμμέρων<sup>5</sup> καὶ Σκυθέων μέλει;

21

Heph π ποιημ 133 εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀρρενικῶς  
οὕτω καλούμενοι ἐπῳδοί, ὅταν μεγάλῳ στίχῳ περίττον τι ἐπι-  
φέρρηται ὅταν δὲ ἔμπαλιν ἡ τάξις ᾗ, προφθόσως καλεῖται, ὡς  
παρὰ Ἀνακρέοντι

Ἄρθεις δηῦτ' ἀπὸ λευκάδος  
πέτρης ἐς πολιδὸν κῦμα κολυμβῶ μεθύων ἔρωτι<sup>6</sup>

22

Ath 4 177 a [π αὐλῶν] οἶδαμεν δὲ καὶ τοὺς ἡμιόπους καλοῦ  
μένους, περὶ ὧν φησιν Ἀνακρέων

· · · · · τίς ἐρασμῖην  
τρέψας θυμὸν ἐς ἥβην τερένων ἡμιόπων ὑπ'  
αὐλῶν  
ὀρχεῖται,<sup>7</sup>

εἰσὶ δ' οἱ αἰλοὶ οὗτοι ἐλάσσονες τῶν τελείων

<sup>1</sup> Hart mss εἰκοσι χορδαῖσι <sup>2</sup> E, cf Ath here and 14  
634f, and ἀνωιστῖ Od 4 92 <sup>3</sup> μαγάδην Dind mss μάγαδιν  
or μαγάδιν, cf Hesych, Soph Fr 217' <sup>4</sup> Cram mss  
ἀγκύλων τόξων <sup>5</sup> Cram -E mss φιλοκιμέρων, φιλοκίμεως  
<sup>6</sup> edd Λευκάδος perh needlessly, for Cape Colonna in Samos



## ANACREON

### 19<sup>1</sup>

Athenaeus *Doctors at Dinner* [on the *magadis* or harp]. For the sweet Anacreon says

And I thrum and thrum in the Lydian fashion  
the harp of twenty strings, while you, Leucaspis,  
play the roysterei

### 20<sup>2</sup>

Scholast on the *Odyssey* ['the Sintians of wild speech']  
Anacreon too speaks of them as makers of weapons :

What care I for the Scythians and the crook-bowed  
Sintians who befriend the Cimmerians?

### 21

Hephaestion *On Poems* There are also in poems the so-called *ἐπῳδοί*—the noun is masculine—or epodes, when an addition is made to a long line but when the addition comes first it is called a pro ode, as in Anacreon.

Lo' I climb up and dive from the White Cliff into  
the hoary wave, drunken with love<sup>3</sup>

### 22

Athenaeus *Doctors at Dinner* [on flutes] We know also the flutes called half-bores [that is, with half the usual number of holes or stops], of which Anacreon says

Who turneth back his mind to delightful youth  
and danceth to the tender half-bore?

These flutes are smaller than the complete ones

<sup>1</sup> cf Ath 14 635 c, Poll. 4 61      <sup>2</sup> cf Cram *A P* 3. 455.  
29      <sup>3</sup> *oi* Leucadian Cliff? see opp

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is still called *ἄσπρο κάβο* 'White Cape', cf also Eur *Cyc* 166 and Sa vol 1 pp 151-3      <sup>7</sup> *ἐς ἡβην* Mehlhorn: mss *ἐσέβην*      *τερένων ἡμιόπων* Cas, cf Ath 4 182 c mss *τέρεν* *ὡς ἡμίονον*

# LYRA GRAECA

23

Herh 103 [π Κρατυείον] Εὐπολις δὲ ἐν τοῖς Ἀστρατεύτοις  
καὶ ἀτακτοτάτως συνέθηκε τὸ εἶδος πῇ μὲν γὰρ τοιαῦτα ποιεῖ  
πῇ δὲ τοιαῦτα 'Καὶ συνεγιγνόμεν' ἀπὸ τοῖς ἀγαθοῖς φάγροισιν '  
ὥσθ' ὅλον αὐτὸν χοριαμβικὸν ἐπίμικτον γενέσθαι, ὅμοιον Ἀνα-  
κρειοντείῳ τῷδε

Σίμαλον εἶδον ἐν χόρῳ πηκτίδ' ἔχοντα καλὴν.  
πῇ δὲ καὶ ἄλλοις ἐχρήσατο λιαν ἀτάκτοις σχήμασι

24

Ibid 57 [π χοριαμβικοῦ] πολὺ δ' ἐστὶ καὶ τὸ πρὸς τῇ  
κατάκλειδι τὴν δευτέραν συζυγίαν ἱαμβικὴν ἔχον (χοριαμβικὸν  
τετράμετρον καταληκτικόν), οἷον ἐστὶ παρὰ μὲν Ἀνακρέοντι

ἐκ ποταμοῦ ἑπ' ἀνέρχομαι πάντα φέρουσα λάμ-  
πρα

25

Ibid 56 [π χοριαμβικοῦ] Ἀνακρέων δὲ ἐπετήδευσε τὴν πρώτην  
συζυγίαν (τοῦ χοριαμβικοῦ τετραμέτρου καταληκτικοῦ) δι' ὅλου  
ἄσματος ἐν τριβραχέος καὶ ἱάμβου ποιῆσαι, ὥς εἶναι κοινὴν λύσιν  
τῆς τε χοριαμβικῆς καὶ τῆς ἱαμβικῆς 'Ἀναπέτομαι' κ τ λ

Luc *Heic Gall* 8 ἀλλ' ὅταν ἀνσμνησθῶ τοῦ γέροντος ἐλείνου  
Ἡρακλέους, πάντα ποιεῖν προάγομαι καὶ οὐκ αἰδοῦμαι τοιαῦτα  
τολμῶν ἡλικιώτης ὢν τῆς εἰκόνης ὥστε ἰσχυρὸς μὲν καὶ τάχος καὶ  
κάλλος καὶ ὅσα σώματος ἀγαθὰ χαιρέτω, καὶ ὁ Ἔρως ὁ σός, ὃ  
τῇς ποιητῆς, ἐσιδὼν κ τ λ

Ἀναπέτομαι δὲ πρὸς Ὀλυμπον πτερύγεσσι  
κούφαις  
μετὰ τὸν Ἔρωτ'.<sup>1</sup> οὐ γὰρ ἐμοὶ <δηῦτε> θέλει  
συνηβᾶν  
<κατάπερ ἔωθ', ἀλλ' > ἐσιδὼν μοι <τὸ> γένειον  
<ἦδη><sup>2</sup>  
ὑποπόλιον χρυσοφαείνων<sup>3</sup> πτερύγων ἀήταις  
παραπέτεται

<sup>1</sup> μετὰ E mss διὰ  
supplements by E

<sup>2</sup> l. 2 from Sch Ar Ar 1372.  
<sup>3</sup> mss -φαένων

## ANACREON

### 23

Hephaestion *Handbook of Metre* [on the Cratinean]: Eupolis in the *Exempt from Service* has used this form of verse very irregularly, sometimes he writes it thus . . . and sometimes like this 'And I always consorted with good sea breasts,' so that it becomes a mixed choriambic like this of Anacreon.

I saw Simulus in the chorus with his pretty lyre  
Sometimes again he has used it in other irregular shapes.

### 24

The Same [on the choriambic] A frequent variety of the choriambic tetrameter catalectic is that which has the second dipody iambic as well as the close; compare Anacreon

I return from the river bringing all bright<sup>1</sup>

### 25<sup>2</sup>

The Same [just before] Anacreon throughout a whole poem has made the first dipody (of the choriambic tetrameter catalectic) of a tribrach and an iambus, so that there is 'resolution' common both to the choriambic and to the iambic<sup>3</sup> 'Light-winged,' etc

Lucian *The Gallic Hercules*. But when I remember that aged Heracles I begin to feel reckless and lose all shame to be doing such things at the statue's time of life, so strength and swiftness and beauty and all other bodily advantages may go hang, and your Love God, O poet of Teos, may 'fly by me,' etc

Light-winged I fly to Olympus to fetch master Love, for lo' he will not play with me as he used to do, but he has seen that my beard is getting grey now, and so he flies by me in the wind of his golden-shining wings.

<sup>1</sup> the next line perh began *εἵματα* 'clothes', the speaker is feminine      <sup>2</sup> cf Gram ined cod Paris 2881 (see B), Jul *Ep* 18      <sup>3</sup> i.e. whether you regard the first dipody as iambic or choriambic there are two shorts standing for a long

# LYRA GRAECA

26

Ath 6 229 b [π τηγάνου] χωρὶς δὲ τοῦ τ στοιχείου Ἴανες  
ἤγανον λέγουσιν, ὡς Ἀνακρέων

χίδρά τ' ἐν ἡγάνῳ βαλεῖν.<sup>1</sup>

27

Pisc Inst 2 289 Keil nec mirum, cum Graecorum  
quoque poetae similiter inveniuntur protulisse vocativos in  
supradicta terminatione Anacreon

Ἦλιε καλλιλαμπέτη

pro καλλιλαμπέτα

28

Att Fort Metr Hoi 6 301 Keil secundum colon  
Anacreon sic

ἀσπίδ' ῥίψ' ἐς ποταμοῦ καλλιρόου προχοίας.<sup>2</sup>

29

EM Vet κόκκυξ ὄρνεον ἑαρινὸν παραπλήσιον ἱέρακι ἢ  
δειλότατον, ὡς φησιν Ἀνακρέων

ἐγὼ δ' ἀπ' αὐτὴν φύγον ὥστε κόκκυξ.<sup>3</sup>

30

Heph 100 [π ἀσυναρτήτων] Ἀνακρέων, δὲ οὐκ ἱαμβικῶ ἀλλὰ  
χοριαμβικῶ ἐπιμίλτῳ πρὸς τὰς ἱαμβικὰς ἐπήγαγε τὸ ἰθυφαλλικόν

Τὸν λυροποιὸν ἡρόμην Στράτιν εἰ κομήσει<sup>4</sup>

<sup>1</sup> χίδρα Mein mss χεῖρα doubtful with βαλεῖν (Sim 27 4  
is different) <sup>2</sup> = προχοῆς E, cf πνοία Sim 78 and

Od 5 453 mss τροχῶς

<sup>3</sup> ἀπ' αὐτὴν (tmesis) E, cf. 51  
mss αὐτῆς φεύγω, ἀπ' αὐτῆς φεύγω (or φάγω)

<sup>4</sup> Poll μυρο-  
ποιὸν

## ANACREON

26<sup>1</sup>

Athenaeus *Doctors at Dinner* [on τήγανον 'pot'] The  
Iomans say ἤγανον without the τ, compare Anacreon  
to throw green-wheat into the pot

27

Priscian *Elements of Grammar* And it is not surprising,  
since the Greek poets are found to lengthen vocatives in the  
above termination Compare Anacreon

Fair-shining Sun,

καλλιλαμπήτη for καλλιλαμπέτα <sup>2</sup>

28

Attilius Fortunatianus *The Metres of Horace* [contrasted  
with *Te deos oro Sybarin cur properas amando* The second  
line of the stanza Anacreon gives thus

cast his shield into the outflow of a fair-streaming  
river <sup>3</sup>

29

*Old Etymologicum Magnum* Cuckoo —a spring bird the  
size of a falcon, a great coward, compare Anacreon

as for me, I fled hei like a cuckoo

30<sup>4</sup>

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]—  
Anacreon has added the ithyphallic not to an iambic dipody  
but to an iambic mixed choriambic

I asked the lyre-maker Strattis if he would wear  
his hair long

<sup>1</sup> cf Eust 1862 12, *Il* 244 46, 701 18    <sup>2</sup> if this poem  
referred to an eclipse it must have been either 19 May 557  
or 17 Feb 478    <sup>3</sup> his. or 'my'    <sup>4</sup> cf Poll 7 177

# LYRA GRAECA

31

Ath. 10. 433 e [π. διψης μεταφορικῶς] τῆς δὲ δίψης οὐδέν ἐστι πολυποθητότερον διόπερ καὶ τὸ Ἄργος πολυδίψιον ὁ ποιητὴς ἔφη, τὸ πολυπόθητον διὰ τὸν χρόνον τὸ δίψος γὰρ πᾶσιν ἰσχύραν ἐπιθυμίαν ἐμποιεῖ τῆς περιττῆς ἀπολαύσεως. διὸ καὶ ὁ Σοφοκλῆς φησι . . καὶ Ἀνακρέων

φίλη γὰρ εἰς ξείνοισι· ἔασον δέ με διψέωντα.<sup>1</sup>

32

Heph 56 [π χοριαμβικοῦ καταληκτικοῦ] τὰ δὲ εἰς τὸν ἀμφί-βραχυν ἢ βακχείον (περαιοῦται) οἶον δίμετρα μὲν . . τρίμετρα δὲ οὖν τὸ Ἀνακρέοντος

δακρυόεσσάν τ' ἐφίλησεν αἰχμήν

33

Ath. 11 475 f [π κελέβης] Ἀνακρέων

ὠνοχόει δ' ἀμφίπολος μελιχρὸν  
τρικύαθον <ἄρδην> κελέβην ἔχουσα.<sup>2</sup>

34

Sch. Pind I 2 9 [ἃ Μοῖσα γὰρ οὐ φιλοκερδῆς πω τότ' ἦν οὐδ' ἐργάτις | οὐδ' ἐπέρναντο γλυκεῖαι μελιφθόγγου ποτὶ Τερψι-χόρας | ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι αἰοιδαί] περιφρασ-τικῶς οὖν εἰρηκεν ἀπὸ τοῦ τοὺς γράφοντας λαμβάνειν τοιοῦτον δέ τι καὶ Ἀνακρέων εἴρηκε, καὶ μήποτε ἡ ὁπόστασις ἐστὶν εἰς τὰ ὑπ' ἐκείνου εἰρημένα φησὶ γάρ

οὐδ' ἀργυρέη κω τότ' ἔλαμπε Πειθῶ.<sup>3</sup>

<sup>1</sup> εἰς ξείνοισι Schn mss εισξείνεις for constr of γάρ before imper cf 106, [Sim] 46 Bgk. διψέωντα E, cf 39, for constr cf. Soph O T' 256 mss διψῶντα πιεῖν <sup>2</sup> E, cf Alc 166 μελιαδέας mss οἶνον τρικ <sup>3</sup> κω τότ' B, cf Pind, and impf ἔλαμπε. mss κοτε, κ'κότε, πάποτε

## ANACREON

### 31

Atheneaus *Doctors at Dinner* [on thirst used metaphoric ally] There is no desire more imperious than that of thirst And that is why Homer calls Aigos much-thirsted-after ' as being much desired owing to lapse of time [to the absent Greeks] And so too Sophocles says . and Anacreon

You are dear, my lass, to strangers, so, as for me,  
you may let me go thirsty <sup>1</sup>

### 32<sup>2</sup>

Hephaestion *Handbook of Metric* [on the choriambic catalectic]. some of these lines end with an amphibrach or bacchius, for instance in the dimeter and in the trimeter compare Anacreon

and fell in love with the tearful strife of war.

### 33

Atheneaus *Doctors at Dinner* [on the large cup or jar called *ελέβη*] compare Anacreon

And the serving-maid, holding the jar aloft,  
poured out the honey-sweet, mixed one in three <sup>3</sup>

### 34

Scholast on Pindar ['For in those days the Muse was not covetous nor an hireling, nor were sweet tender voiced lays sold of honey lipped Terpsichorè with their faces silvered o'er'] he speaks periphrastically of those who wrote for money The same sort of thing is said by Anacreon, and possibly there is a reference to it here Anacreon says.

nor in those days did Persuasion shine all silver

<sup>1</sup> or, keeping the ms-reading, 'let a thirsty man drink'  
<sup>2</sup> cf Sch Heph, Sch Hermog 7 488 Walz <sup>3</sup> i e one of wine to three of water

# LYRA GRAECA

35

Att Fort *Metr Hor* 6 301 Keil ['Lydia dic per omnes']  
apud Anacreontem

. . . . . εἶμι λαβὼν ἐς Ἑρῆς.<sup>1</sup>

36

Sch *Il* 24 278 [ἡμιόνους τοὺς ῥά ποτε Πριάμφ Μυσοὶ  
δόσαν] Μυσοὶ πλησίον ὄντες Ἐνέτων, ὕθεν ἡμιόνων γένος, ἥ ὥς  
καὶ παρὰ Μυσοῖς διαφόρων ὄντων Ἀνακρέων

. . . ἵπποθόρων δὲ Μυσοὶ  
εὖρον μεῖξιν ὄνων πρὸς ἵππους,<sup>2</sup>

ἐξ ὧν ἡμίονοι

37

Sch *Od* 12 313 [ζᾷην ἄνεμον] ἔδει χωρὶς τοῦ ν ζᾷῃ  
ἔστιν οὖν Αἰολικὸν τὸ μετὰ τοῦ ν, καὶ ἔδει αὐτὸ Αἰολικῶς  
βαρύνεσθαι ὥς τὸ < παρ' Ἀλκαίῳ τὸ δὲ χωρὶς τοῦ ν  
'Ιωνικὸν ὥς τὸ ><sup>3</sup>

. . . αἰνοπαθῇ πατρίδ' ἐπόψομαι

παρ' Ἀνακρέοντι ὁ δὲ Ἀρίσταρχος φησὶ περισπᾶσθαι

38

Hesych ἔρμα ἔρεισμα ἢ ἔργμα ἢ τὸν πετρώδη καὶ ἐπικυματι-  
ζόμενον ὥστε μὴ βλέπειν τόπον τῆς θαλάσσης καὶ Ἀνακρέων

ἄσῃμων ὑπὲρ ἐρμάτων φορεῦμαι.

<sup>1</sup> B mss εἶμι λ εἰσάρας <sup>2</sup> ἵπποθόρων Hoffm mss-on  
εὖρον B mss -εῖν wrongly restored after loss of -ον by  
haplogi <sup>3</sup> Kehrhahn-E



## ANACREON

### 35

Attilius Fortunatianus *The Metres of Horace* In Anacreon we find

I will take it to the temple of Hera<sup>1</sup>

### 36

Scholiast on the *Iliad* ['mules . . . which the Mysians gave once to Priam'] The Mysians, because they dwelt near the Enetians who first bred mules, or because the Mysian mules are particularly good, compare Anacreon

The Mysians invented the mixing of mare-leaping asses with horses;

whence the mules come by the name 'half-asses'

### 37

Scholiast on the *Odyssey* ['a stormy wind'] The correct form is without  $\nu$  ζαῆ . . . it is Aeolic with the  $\nu$  and should be accented on the last but one, as in: < . . .<sup>2</sup> in Alcaeus, the form without the  $\nu$  is Ionic, compare: >

. I should live to see my country in misery,

Anacreon But Aristarchus says it should be circumflexed (ι ε in the Homeric passage)

### 38<sup>3</sup>

Hesychius *Glossary* ἔρμα a support, or a deed, or a rocky place of the sea hidden from view by the waves, compare Anacreon:

I am carried over hidden reefs

<sup>1</sup> prob the famous temple on Cape Colonna in Samos, cf 21  
<sup>2</sup> citation apparently lost, cf Cram *A P* 3 480 31 <sup>3</sup> cf Harpocr 86, Phot 15 1, Suid ἔρμαν (*σε*), Zon 860 (ἐρμᾶν)

# LYRA GRAECA

39

Sch Aesch *Proim* 128 [μηδὲν φοβηθῆς φίλῳ γὰρ ἄδε τόξῳ]  
ὁ ῥυθμὸς Ἀνακρέοντιός ἐστι κεκλασμένους πρὸς τὸ θρηνητικὸν  
ἐπέδημσε γὰρ τῇ Ἀττικῇ Κριτίου ἑρῶν, καὶ ἠρέσθη λίαν τοῖς  
μέλεσι τοῦ τραγικοῦ ἐχρῶντο δὲ αὐτοῖς οὐκ ἐν πάντι τύπῳ ἀλλ'  
ἐν τοῖς θρηνητικοῖς, ὥς καὶ Σοφοκλῆς ἔστι δὲ ταῦθ' ὅμοια τῷ  
οὐδ' αὖ μ' ἐάσεις μεθύοντ' ἀπ' οἴκαδ' ἐλθεῖν ;<sup>1</sup>

40

Ath 15 674c [π στεφάνων] ἐλάλουν δὲ καὶ οἷς περιεδέοντο  
τὸν τράχηλον στεφάνους ὑποθυμίδας<sup>2</sup> ὥς . . καὶ Ἀνακρέων  
. . . πλεκτὰς δ' ὑποθυμίδας  
περὶ στήθεσι λωτίνας ἔθεντο.

41

Poll 7 172

χῆλινον ἄγγος ἔχον  
πυθμένας ἀγλαῶν σελίνων<sup>3</sup>  
ἔταν εἴπη Ἀνακρέων τὸ ἐκ σχοινίων πλέγμα δηλοῖ

42

Ath 1 20f [π ὀρχήσεως] τῆς δὲ Μέμφιδος ὀρχήσεως ἦρα  
καὶ Σωκράτης ὁ σοφός, καὶ πολλάκις καταλαμβανόμενος ὀρχού-  
μενος, ὥς φησι Ξενοφῶν, ἔλεγε τοῖς γνωρίμοις παντὸς εἶναι μέλους  
τὴν ὀρχησιν γυμνάσιον ἔταπτον γὰρ τὸ ὀρχεῖσθαι ἐπὶ τοῦ  
κινεῖσθαι καὶ ἐρεθίζεσθαι Ἀνακρέων

Καλλίκομοι κοῦραι Διὸς ὠρχήσαντ' ἐλαφρώς.  
Ἴων Ἐκ τῶν ἀέλπτων μᾶλλον ὠρχησαν φρένες

<sup>1</sup> E, for tmesis cf 29 mss οἴκαδ' ἀπελθεῖν <sup>2</sup> Dind  
mss ὑποθυμιάδας (bis) <sup>3</sup> ἀγλαῶν B sugg mss ἀγρίων

## ANACREON

### 39

Scholast on Aeschylus [- - ο - - ο - ο - ο - -]: The rhythm is Anacreon's, a broken rhythm suitable to a lament. For Anacreon lived some time at Athens at the time of his passion for Critias, and took delight in the lyrics of Aeschylus. They did not use them promiscuously but only in laments as Sophocles did. This passage resembles (in rhythm, .

And will you not suffer me to go home drunk ?

### 40

Athenaeus *Doctors at Dinner* [on garlands]: They called the garlands they tied about their necks ὑποθυμίδες, compare and Anacreon.

and woven necklets of lotus did they put about their breasts.

### 41<sup>1</sup>

Pollux *Vocabulary* When Anacreon speaks of:

a wattle basket full of the stalks of fine white celery

he means one plaited of reeds

### 42

Athenaeus *Doctors at Dinner* [on dancing]. Even Socrates the Wise loved the Memphis dance, and according to Xenophon, when he was found dancing it, as often happened, he used to say to his acquaintance 'Dancing exercises every limb' For the verb 'to dance' was used of movement and excitement, compare Anacreon:

Lightly danced the fair-tressèd daughters of Zeus ;<sup>2</sup>

and Ion 'The unexpected makes hearts dance the more'

<sup>1</sup> cf Hesych ἡεχέλωμαι      <sup>2</sup> context seems to imply that the dancing is metaphorical, but ?

# LYRA GRAECA

## 43 A and B

Heph 42 [π δακτυλικού]- καὶ τὸ τετράμετρον εἰς δισύλλαβον καταληκτικόν, ᾧ πρῶτος μὲν ἐχρήσατο Ἀρχίλοχος ἐν ἐπφοῖς ὕστερον δὲ καὶ Ἀνακρέων τούτῳ τῷ μέτρῳ καὶ ὅλα ᾄσματα συνέθηκεν

καί· Ἦδυμελὲς χαρίεσσα χελιδοῖ<sup>1</sup>

Μνᾶται δηῦτε φαλακρὸς Ἀλεξίς.

## 44

Ibid. τῶν δὲ εἰς συλλαβὴν τῷ μὲν πενθήμερεϊ Ἀρχίλοχος κέχρηται, τῷ δὲ ἑφθήμερεϊ Ἀνακρέων<sup>2</sup>

ταῦτα μὲν ὥς ἂν ὁ δῆμος ᾄπας

## B'

## 45

Ath 15 671e [π στεφάνων] καὶ διὰ τί παρὰ τῷ αὐτῷ ποιητῇ (τῷ Ἀνακρέοντι) λύγῳ τινὲς στεφανοῦνται, φησὶν γὰρ ἐν τῷ δευτέρῳ τῶν Μελῶν

<Ο> Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες  
ἐπεὶ τε  
στεφανοῦταί τε λύγῳ καὶ τρύγα πίνει μελι-  
αδέα.<sup>3</sup>

ὁ γὰρ τῆς λύγου στέφανος ἄτοπος πρὸς δεσμοὺς γὰρ καὶ πλέγματα ἡ λύγος ἐπιτήδειος

## 46

Ibid 10 430d [π μεῖξιν οἴνου] ὁ δ' Ἀνακρέων ἔτι ζωρότερον (κιρνάναι κελεύει τὸν οἶνον) ἐν οἷς φησι

καθαρῇ δ' ἐν κελέβῃ πέντε <τε> καὶ τρεῖς  
ἀναχέισθων.<sup>4</sup>

<sup>1</sup> mss ἄδυμελὲς

<sup>2</sup> Wil mss Ἀλκμάν

<sup>3</sup> ὁ Gais

<sup>4</sup> sc κνᾶθους

## ANACREON

### 43 A and B

Hephaestion *Handbook of Metre* [on the dactylic] and the tetrameter catalectic in a disyllable which was first used by Archilochus in epodes but this metre was afterwards employed by Anacreon for whole poems, compare

Sweet-tuned swallow, pretty bird,  
and

Lo' baldhead Alexis goes a-wooing

### 44

The Same For those which are catalectic in a syllable, compare the two-and a half-foot used by Archilochus and the three and a-half-foot used by Anacreon thus.

this, like all the people

## Book II

### 45<sup>1</sup>

Athenaeus *Doctors at Dinner* [on garlands] And why in Anacreon are people crowned with osier? In the second Book of his *Lyric Poems* we read.

For ten months now has Megistes crowned himself, dear heart, with osier and drunk the honey-sweet must<sup>2</sup>

A garland of osier is absurd, for it is used for cords and wickerwork

### 46

The Same [on mixing wine] Anacreon bids them mix the wine still stronger<sup>3</sup> in this passage

And into a pure clean jar let them pour five and three

<sup>1</sup> cf Ath 15 674a, Poll 6 107 <sup>2</sup> prob means he is an *ephebus* of 10 months' standing <sup>3</sup> than one of wine to two of water, Alc 163

# LYRA GRAECA

47

Sch *Π* 23 88 [ἀμφ' ἀστραγάλοισι χολωθείς] αἱ πλείους τῶν  
κατ' ἃ δρᾷ ἀμφ' ἀστραγάλησιν ἐρίσας καὶ ἔστιν ἰωνικώτερον

ἀστραγάλαι δ' Ἐρωτός εἰσιν μανίαι τε καὶ  
κυδοιμοί.

Ἀνακρέων.

48, 49 πρὸς Σμερδίνην

Heph 74 [π τοῦ ἀπ' ἐλάσσονος Ἰωνικοῦ] καὶ τῷ βραχυκατα-  
λήκτῳ (τετραμετρῷ) δὲ Ἀνακρέων ὕλα ἄσματα συνέθηκεν

Μεγάλῳ δηῦτέ μ' Ἐρως ἔκοψεν ὥστε χαλκεὺς  
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ

Ath 12 540 e [τ τρυφὴν Πολυκράτους] . ὥς καὶ ἀντερᾶν  
Ἀνακρέοντι τῷ ποιητῇ ὅτε καὶ δι' οργὴν ἀπέκειρε τὸν ἐρώμενον

Ael *VH* 9 4 ὁ δὲ (Ἀνακρέων) οὐ προσεποιήσατο αἰτιᾶσθαι  
τὸν Πολυκρίτην σωφρόνως καὶ ἐγκρατῶς, μετήγαγε δὲ τὸ ἐγκλημα  
ἐπὶ τὸ μειράνιον, ἐν οἷς ἐπεκάλει τόλμαν αὐτῷ καὶ ἀμαθίαν ὀπλι-  
σαμένῳ κατὰ τῶν ἑαυτοῦ τριχῶν τὸ δὲ ἄσμα τὸ ἐπὶ τῷ πάθει  
τῆς κόμης Ἀνακρέων ἄσάτω ἐμοῦ γὰρ αὐτὸς ἄμεινον ἄσεται

Fav ap Stob *Fl* 66 6 [κατὰ κάλλους] πρὸς ταῦτα γελοῖος  
ἂν φανείη ὁ Ἀνακρέων καὶ μικρολόγος τῷ παιδὶ μεμφόμενος ὅτι  
τῆς κόμης ἀπεκείρατο, λέγων ταῦτα

ἀπέκειρας δ' ἀπαλῆς κόμης ἄμωμον ἄνθος<sup>1</sup>  
e g<sup>2</sup> σέθεν αὐτοῦ χέρα σῆσι θριξὶν ἀντοπλι-  
σθείς.

<sup>1</sup> *B* ἀπεκείρατο, unnecessarily with l 2 following

<sup>2</sup> *E*

## ANACREON

47

Scholias on the *Iliad* ['in anger over the dice'] Most of the 'individual' editions read 'in a quarrel over the dice,' using the feminine form of the word 'dice' and it is more Ionic, compare Anacreon:

The dice of Love are madnesses and mellavs

48<sup>1</sup>, 49

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]. And the brachycatalectic tetrameter is used for whole poems by Anacreon

Lo now ' Love like a smith has smitten me with  
a great hammer and soused me in the chill stream

Athenaeus *Doctors at Dinner* [on the luxury of Polycrates, tyrant of Samos] Indeed he was actually a rival in love to the poet Anacreon, and in a fit of rage cut his beloved's hair off

Aelian *Historical Miscellanies* Anacreon did not take upon himself to accuse Polycrates with coolness and determination, but shifted the blame to the beloved, in words in which he upbraided his rashness and ignorance in taking arms against his own hair But the poem on the disaster to the hair must be sung by Anacreon; for he will sing it himself better than I

Favorinus in Stobaeus *Anthology* [against beauty]: And therefore Anacreon would seem to be ridiculous and captious in blaming the lad for having cut off some of his hair, in the words:

You have shorn a faultless flower of soft hair,  
[arming your own hand against your tresses].

<sup>1</sup> cf Gram. ap Gais Hesych 322 (ἐλίσσεν for ἐλούσεν)

# LYRA GRAECA

50

*E M* 714 38 σίτες ἔστι γὰρ καὶ σίω διὰ τοῦ ι, ᾧ χρῆται  
'Ανακρέων, οἶον

. . . . Θρηκίην σίοντα χαιίτην

51

Heph 74 [π τοῦ ἀπ' ἐλάσσονος ἰωμικοῦ] τῶν δὲ τριμέτρων τὸ  
μὲν ἀκατάληκτον παρὰ δὲ 'Ανακρέοντι <sup>1</sup>

'Από μοι θανεῖν διδοῖτ'· <sup>2</sup> οὐ γὰρ ἂν ἄλλη  
λύσις ἐκ πόνων γένοιτ' οὐδαμὰ τῶνδε.

52

Sch Pind *O* 3 52 [χρυσοκέρων ἔλαφον θήλειαν] ὅτι ἐπι-  
μελῶς οἱ ποιηταὶ τὴν θήλειαν ἔλαφον κέρατα ἔχουσιν εἰσάγουσι  
τέτακται δὲ παρὰ 'Ανακρέοντι

ἀγανῶπ' οἶά τε νεβρὸν νεοθηλέα  
γαλαθηνόν, ὅστ' ἐν ὕλῃ κεροέσσης  
ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη <sup>3</sup>

Ζηνόδοτος δὲ μετεποίησεν ἐροέσσης διὰ τὸ ἱστορεῖσθαι τὰς θηλείας  
κέρατα μὴ ἔχειν, ἀλλὰ τοὺς ἄρρενας οἱ μέντοι ποιηταὶ πάντες  
κέρατα ἐχούσας ποιοῦσιν

53

*E M* 713 26

σινάμωροι πολεμίζουσι θυρωροί·

ἐν δευτέρῳ 'Ανακρέων μεμορήμενοι φησὶ πρὸς τὸ σίνεσθαι

<sup>1</sup> miss add ἐτέρως ἐσχημάτισται which Wil rightly transfers  
to 57 <sup>2</sup> *E'* mss γένοιτ from below <sup>3</sup> ἀγανῶπ' *E*, cf  
ἀγανῶπις, δεινῶπες mss Sch ἀγανῶς (so edd), ἀγαν ὡς,  
ἄ (Ath and Ael omit) ὕλῃ mss Sch (with Zenod. <sup>4</sup>)  
ὑλαιοι ἀπολειφθεὶς mss Ael and Sch ὑπολ.



# ANACREON

50<sup>1</sup>

*Etymologicum Magnum* σίτος corn'. The word σείω 'to shake' occurs also in the form σίω which is used by Anacreon, for instance

tossing [your] Thracian locks

51<sup>2</sup>

Hephaestion *Handbook of Metre* [on the *Ionium a minore*] Of the trimeter the acatalectic and in Anacreon.

May my due be granted me, to die, for no other deliverance from these troubles e'er can be.

52<sup>3</sup>

Scholias on Pindar ['a golden-horned hind'] The poets make a point of giving the female deer horns and it is the rule in Anacreon.

mild-eyed, like a little suckling fawn that is afraid when he is left by his horned mother in the wood

Zenodotus changed κερόεσσης 'horned' to ἐροέσσης 'lovely' because it is recorded that the females have no horns like the males, nevertheless all the poets give them horns

53

*Etymologicum Magnum*

Doorkeepers that fight are a mischief,

from the second Book of Anacreon, σινάμαρσι 'a mischief, that is μεσορημένοι 'destined to mischief' σίνεσθαι

<sup>1</sup> cf Joan Charax 745 *Philol.* 1900 618 (δρικὴν for Θρηκίτη)  
<sup>2</sup> cf *Paroem* 2 301 <sup>3</sup> cf Ael *HA* 7 39, Ath 9 396d, Eust 711 34, Poll 5 76

# LYRA GRAECA

54

Apoll *Lex Hom* θέσθαι καὶ γὰρ ὁ θησαυρός θεσιμός  
λέγεται, καθάπερ καὶ Ἀνακρέων λέγει

ἀπὸ δ' ἐξείλετο θέσμον μέγαν . . .

55

Ath 10 427 d [π κοττάβου] ἐχρῶντο γὰρ ἐπιμελῶς τῷ  
κοτταβίζειν, ὅντος τοῦ παγγνίου Σικελικοῦ, καθάπερ καὶ Ἀνακρέων  
ὁ Τήσιος πεποίηλε

Σικελὸν κότταβον ἀγκύλῃ λατάζων<sup>1</sup>

56

Ibid 15 674 c [π στεφάνων] ἐστεφανοῦντο δὲ καὶ τὸ μέτωπον,  
ὡς ὁ καλὸς Ἀνακρέων ἔφη

ἐπὶ δ' ὀφρύσιν σελίνων στεφανίσκους  
θέμενοι θάλειαν ὀρτὴν ἀγάγωμεν  
Δεονύσῳ<sup>2</sup> .

57

Heph 74 [π τοῦ ἀπ' ἐλάσσοнос ἰωνικοῦ] παρὰ δὲ Ἀνακρέοντι  
(51) τὸ δὲ καταληκτικὸν (τρίμετρον) ἐτέρως ἐσχημάτισται<sup>3</sup>

Δεονύσου σαῦλαι Βασσαρίδες

58

Sch Eur *Hec* 933 [λέχη δὲ φίλια μονόπεπλος | λιποῖσα,  
Δωρίς ὡς κύρα ] καὶ δωριάζειν τὸ γυμνουμένας φαίνεσθαι  
τὰς γυναῖκας Ἀνακρέων

. . . ἐκδῶσα κιθῶνα δωριάζειν<sup>4</sup>

<sup>1</sup> Σικελὸν mss Σικελικὸν λατάζων Wil mss δαίζων  
<sup>2</sup> ὀρτὴν Herm mss ἐορτὴν Δεονύσῳ Fick . mss Διον <sup>3</sup> ἐτ  
ἐσχ Wil from above (51) <sup>4</sup> κιθῶνα Fick : mss χιτ

## ANACREON

54

Apollonius *Homeric Lexicon*: θέσθαι 'to deposit' for  
θησαυρός 'treasure' is sometimes called θεσμός; compare  
Anacreon.

and carried off a great treasure.

55

Athenaeus *Doctors at Dinner* [on the game called *cottabus*]:  
They regularly practised the *cottabus*,—a Sicilian game as  
Anacreon of Teos testifies

throwing with elbow curved the drops of the  
Sicilian cottabus

56<sup>1</sup>

The Same [on garlands] They also wore garlands on their  
foreheads, as the beautiful Anacreon says.

Let us put little garlands of celery upon our  
brows and hold high festival to Dionysus

57

Hephaestion *Handbook of Metre* [on the *Iambicum a minore*]  
And in Anacreon (51) but the catalectic trimeter is  
different.<sup>2</sup>

the prancing Bassarids of Dionysus<sup>3</sup>

58<sup>4</sup>

Scholast on Euripides [leaving her dear bed in a single  
garment like a Dorian maid] and 'to play the Dorian'  
means that women display themselves naked, compare  
Anacreon:

to put off her shift and play the Dorian

<sup>1</sup> cf Sch Pind O 3 19, Eust 1908 55 <sup>2</sup> the second foot  
being a molossus <sup>3</sup> i.e. Bacchants prancing: or of strad-  
dling gait <sup>4</sup> cf Eust 975 30

Ptolem (Ammον) π διαφ λέξ 43 [διαβόητος] ἐπιβόητος<sup>1</sup>  
δ' ὁ μοχθηρὰν ἔχων φήμην Ἀνακρέων ἐν δευτέρῃ

καὶ μ' ἐπίβωτον κατὰ γείτονας ποίησεις

Sch Od 21 71 [μύθου ἐπισχέσιν] μύθου νῦν τῆς στάσεως,  
ὅθεν καὶ Ἀνακρέων τοὺς ἐν τῇ Σίμῳ ἀλιεῖς ὕντας στασιαστάς  
<μυθητάς> φησιν

μυθηταὶ δ' ἀνὰ νῆσον, ὧ Μεγίστη,  
Νυμφέων διέπουνσιν ἱρὸν ἄστν.<sup>2</sup>

Ptol π διαφ λέξ Heylbut *Hermes* 1887 p 459 λεία διὰ  
μὲν τοῦ ε γραφόμενον σημαίνει τὴν ἀπελασίαν τῶν τετραπόδων  
'ληίδα δ' ἐκ πεδίου συνελάσσαμεν ἡλιθα πολλήν' (Δ 677) διὰ δὲ  
τοῦ ι γραφόμενον ἐπίρρημά ἐστιν ἐπιτάσεως δηλωτικόν . ἐάν  
τε συστέλλεται ὡς παρὰ Ἀνακρέοντι

λίην δὲ δειλιάζεις<sup>3</sup>

Plut *Eiof* 4 οὕτως εἰς ἔρως ὁ γνήσιος ὁ παιδικός ἐστιν, οὐ  
πόθῳ στίλβων ὡς ἔφη τὸν παρθένον Ἀνακρέων, οὐδὲ μύρῳ  
ἀνάπλεως καὶ γεγανῶμενος, ἀλλὰ λιτὸν αὐτὸν ὕψει καὶ ἄθρυπτον  
ἐν σχολαῖς φιλοσόφων

e g . . πόθῳ στίλβουσα καὶ μύροισι  
γεγανωμένη

<sup>1</sup> mss ἐπιβόητον, but cf Eust <sup>2</sup> μυθηταὶ Ap μυθιῆται,  
E M μυθῖται ἀνὰ νῆ ὧ M Butt mss ἀν νησῷ μεγίστη  
Eust ἐν νήσῳ Νυμφέων here E, B ἀφ' ἄστν from Hesych  
ἄστν νυμφέων τὴν Σίμον Ἀνακρέων ἱρὸν Butt mss ἱερὸν  
<sup>3</sup> Heyl mss δηλ.,

## ANACREON

59<sup>1</sup>

Ptolemaeus *Differences in words* [διαβόητος 'famous']. ἐπιβόητος means 'of ill report'; compare Anacreon's second Book.

and you will make me of ill-report among my  
neighbours

60<sup>2</sup>

Scholast on the *Odyssey* [a vexed passage] μύθον 'word, tale' —here 'rebellion' or 'factious strife', hence Anacreon calls the rebel fishermen of Samos μυθηταί, compare

And rebels, O Megistes, bear sway in the sacred  
city of the Nymphs<sup>3</sup>

61

Ptolemaeus *Differences in Words* λεία with an ε means 'cattle-lifting', compare Homer *Iliad* 677 'A mightily abundant prey did we drive together out of the plain', whereas with the ι it is an adverb expressing intensity, whether the ι is short as in Anacreon

thou art exceedingly afraid

62

Plutarch *Anatorius* So true is it that the genuine love is of the male, not 'shining with desire,' as Anacreon says of that of the female, nor 'gleaming with unguents,' but of plain aspect and not spoilt in the schools of the philosophers

e g            shining with desire and gleaming with  
unguents

<sup>1</sup> cf *EG* 142 45, 199 3 Eust 1856 12.    <sup>2</sup> cf Eust 1901 44 Apoll *Lex Hom*, *EM* 593 48 (Anacreon in Book II of his *Lyric Poems*), Bek *An* 2 524 5, *EG* 84 1, Steph Byz *Αἴγινα*, Hesych μυθητῆρες στασιασταί and μυθίτης δ στασιώτης (Cyr)    <sup>3</sup> ι e Samos metre Phalaecian

Heph 94 [π ἀσυναρτήτων] ἐνδοξόν ἐστι ἐπισύνθετον καὶ τὸ διπενθημιμερές τὸ ἐγκωμιολογικὸν καλούμενον ὅπερ ἐστὶν ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἱαμβιῶ τοῦ Ἰσού, ᾧ κέχρηται μὲν καὶ Ἀλκαῖος κέχρηται δὲ καὶ Ἀνακρέων ἐν πλείοσιν ᾄσμασιν

Ὅρσόλοπος μὲν Ἄρης φιλεῖ μεναίχμην.<sup>1</sup>

EM 429 50 ἡμετερείος κτητικόν ἐστι σημαίνει δὲ τοῦ ἡμετέρου ἐχρᾶτο δὲ τῇ λέξει Ἀνακρέων

οὔτε γὰρ ἡμετέρειον οὔτε καλόν

Sch Pind O 8 42 [Ἰλῖφ μέλλοντες ἐπὶ στέφανον τεύξαι] μεταφορικῶς τὸ τεῖχος στέφανος γὰρ ὥσπερ τῶν πόλεων τὰ τεῖχη καὶ Ἀνακρέων

νῦν δ' ἀπὸ μὲν στέφανος πόλεως ὄλωλεν.<sup>2</sup>

Choer Heph 55 16 [π συνεκφωνήσεως] ὁ δ' Ἡλιδωρός φησιν ἐν τῇ Εἰσαγωγῇ ὅτι καὶ τρεῖς εἰς μίαν συνεκφωνοῦνται συλλαβαί, ὡς τὸ διπενθημιμερές τοῦτο τὸ δοκοῦν εἶναι ἐλεγείον

Ἄστερις, οὔτε σ' ἐγὼ φιλέω οὔτ' Ἀπελλῆς·

οὐ γάρ ἐστιν ἐλεγείον, ἀλλὰ τὸ πρῶτον αὐτοῦ μέρος ἐστὶ δακτυλικόν, τὸ δὲ δεύτερον ἱαμβικόν δύο γὰρ ἱαμβικοὺς ἔχει πύδας καὶ συλλαβὴν τὸ οὖν φιλέω οὐκ ἀπὸ βραχείας καὶ μιᾶς μάκρας

<sup>1</sup> cf Hesych ὀρσολοπεῖται διαπολεμεῖται, ταρασσεται Αἴσχυλος (*Perse* 10), orig perh 'storm-raising' or 'dust-raising' mss μεναίχμαν <sup>2</sup> B. mss πόλ στ ὕλ

## ANACREON

### 63

Hephaestion *Handbook of Metre* [on 'unconnectable' metres] A notable composite too is the double two and-a-half foot line known as the encomiologic, which consists of a two-and-a-half-foot dactylic and an iambic of the same length, used by Alcaeus and by Anacreon in several poems, for instance

Wai-man Ares loves a staunch fighter

### 64<sup>1</sup>

*Etymologicum Magnum* ἡμετέριος is a possessive adjective meaning 'belonging to what is ours', it was used by Anacreon thus

neither one of our land nor beautiful

### 65

Scholias on Pindar ['when they set about to make a crown for Ilium'] 'crown' is metaphorical for 'wall', for the walls of a city are as it were its crown, so also Anacreon

But alas! the crown of the city is destroyed

### 66

Choeroboscus on Hephaestion [on the combination of two syllables not separated by a consonant] Heliodorus in his *Introduction* says that even three syllables coalesce into one, for instance this double two-and-a-half line which resembles an elegiac.

Asteris, neither I love you nor Apelles

For it is not an elegiac really, but the first part is a dactylic and the second an iambic, since it has two iambic feet and a syllable, so that the words φιλέω σὺ together make a short and one long

<sup>1</sup> cf Zon 990

*E M* 433 44 ἡπεροπειτής *εἶποι* (*Οι'* 11 364)  
καὶ παρὰ Ἀνακρέοντι

βούλεται ἡπεροπός <τις> ἡμῖν εἶναι.<sup>1</sup>

*Ibid* 2 49 ἀβακῆς παρὰ τὸ ἀβακῆς οὖν γίνεται ἀβακῶ  
ὥσπερ εὐσεβῆς εὐσεβῶ γίνεται δὲ καὶ ἀβακίζω φησὶν Ἀνακρέων

. . . . ἐγὼ δὲ μισέω  
πάντας ὅσοι χθονίους ἔχουσι ρυσμούς  
καὶ χαλεπούς· μεμάθηκά σ', ὦ Μεγιστῇ,  
τῶν ἀβακιζομένων.<sup>2</sup>

ἀντὶ τοῦ τῶν ἡσυχίων καὶ μὴ θορυβῶδων.

*Stob Fl.* 118 13 [π θανάτου κα' ὡς εἶη ἄρुकτος] Ἀνακρέοντος

Πολιοὶ μὲν ἡμῖν ἤδη κρόταφοι κάρη τε λευκόν·  
χαρίεσσα δ' οὐκέτ' ἤβη πάρα, γηραλέοι τ'  
ὀδόντες·

γλυκεροῦ δ' οὐκέτι πολλὸς βίотου χρόνος  
λέλειπται·

διὰ ταῦτ' ἀνασταλύζω θαμα Τάρταρον δεδοικώς.

5 Ἀΐδεω γάρ ἐστι δεινὸς μύχος, ἀργαλῇ δ' ἐς  
αὐτὸν

κάθοδος. καὶ γὰρ ἐτοῖμον καταβάντι μὴ  
'ναβῆναι.

<sup>1</sup> mss ἡπεροπός τις B



## ANACREON

67

*Etymologicum Magnum*. ἡπεροπεντής 'a cheat'. com-  
pare (*Od* 11 364) and Anacreon.

wishes to be a deceiver to us

68<sup>1</sup>

The Same ἀβακῆς 'childlike, innocent' so from  
ἀβακῆς comes ἀβακῶ 'to be childlike,' as εὐσεβῶ 'to be  
pious' from εὐσεβής 'pious', there is also a form ἀβακίζω,  
compare Anacreon

But as for me I hate all those who have secretive  
and uncompromising ways; I have learnt that you,  
Megistes, are one of the childlike ones,  
meaning quiet and not blustering.<sup>2</sup>

## BOOK III

69

Stobaeus *Anthology* [on death and its inevitability],  
Anacreon

My temples have grown grey and my crown bare  
and white; graceful youth is no longer with me,  
and my teeth are the teeth of an old man. There  
is left me but a short span of sweet life. And so  
I often make my moan for fear of the underworld.  
For dire is the dark hold of death, and grievous the  
way down thither, and more, 'tis sure that once  
down there's no coming up.

<sup>1</sup> cf 77, Philem 135, Cram *A P* 4 84 28      <sup>2</sup> more  
prob 'frank'

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<sup>2</sup> ὅσοι *B* mss οἱ      μεμάθηκά σ' ὦ *M* *B*-Hemst mss  
μεμαθήκασιν ὥς μεγίστη

# LYRA GRAECA

70, 71, 72

Max Tyr 24 9 ἡ δὲ τοῦ Τηίου σοφιστοῦ τέχνη τοῦ αὐτοῦ  
ἦθους καὶ τρόπου καὶ γὰρ πάντων ἐρῶ τῶν καλῶν καὶ ἐπαινεῖ  
πάντας μέστω δὲ αὐτοῦ τὰ ἄσματα τῆς Σμέρδιος κόμης καὶ τῶν  
Κλεοβούλου ὀφθαλμῶν καὶ τῆς Βαθύλλου ἄρας ἄλλα κὰν τούτοις  
τὴν σωφροσύνην ὄρα <sup>1</sup>

ἔραμαι <δέ> τοι συνηζῶν· χαρίεν γάρ ἐστί σ'  
ἦθος· <sup>2</sup>

καὶ αὐθις

Καλὸν ἐστί τοῖς ἐρώσιν τὰ δίκαια <sup>3</sup>

φησί ἥδη δέ που καὶ τὴν τέχνην ἀπεκαλύψατο

ἔμε γὰρ λόγων <μελέων τ'> εἵνεκα παῖδες ἂν  
φιλοῖεν· <sup>4</sup>

χαρίεντα μὲν γὰρ ἄδω, χαρίεντα δ' οἶδα λέξαι· <sup>5</sup>

73

Str 14 661 [π Καρῶν] τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου  
τά τε ὕχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους  
ἅπαντα γὰρ λέγεται Καρικά Ἀνακρέων μὲν γε φησὶν

Διὰ δηῦτε Καρικουργέος  
ὀχάνου χεῖρα τέθειμαι <sup>6</sup>

74

Heph 76 [π τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ] τὸ δὲ <δίμετρον  
τὸ> ἀκατάληκτον κατὰ τὸν ἀνακλώμενον χαρακτῆρα πολὺν παρὰ  
τῷ Ἀνακρέοντι ἐστί

Παρὰ δηῦτε Πυθόμανδρου  
κατέδυν Ἐρωτα φεύγων

<sup>1</sup> M's point is the use of χαρίεις <sup>2</sup> ἐστί σ' Hoff mss  
ἔχεις <sup>3</sup> Hoff mss εἶναι (rightly) and τῷ ἔρωτι <sup>4</sup> μελέων  
τ' Blass <sup>5</sup> ἄδω Valck mss διδῶ <sup>6</sup> mss also ὀχάνοιο  
τέθειμαι E mss τιθέναι, τιθέμεναι (or -οι)

## ANACREON

### 70, 71, 72

Maximus of Tyre *Dissertation*. The art of the sophist of Teos is of the same kind and character. He is in love with all who are beautiful and praises them all. His poems are full of the hair of Smerdis the eyes of Cleobulus and the youthful bloom of Bathyllus. Yet mark even in this his powers of restraint

and I long to play with you, you have such pretty ways,

and again

To be just and fair is a good thing in lovers;  
and I am sure he has revealed his art at once in the lines:

For as for me, the children can but love me for my words and my tunes, seeing that I sing pretty things and know how to say pretty things

### 73<sup>1</sup>

Strabo *Geography* [on the Carians] Their bent for things military is indicated, it is said, by our shield-straps, blazons, and plumes, all of which are called Carian. Compare Anacreon

Lo! through the shield-strap of Carian work have I thrust my hand

### 74

Hephaestion *Handbook of Metre* [on the *Ionium a minore*] The acatalectic dimeter of 'irregular' type is frequent in Anacreon.

Lo now! I went down to Pythomander's to escape Love

<sup>1</sup> cf Eust 367 25, 707 61, *EG* 297 43, Sch II 8 193, *EM* 489 39

# LYRA GRAECA

75

Ath 11 782a [π μεῖξιν οἴνου] ἔθος δ' ἦν πρότερον ἐν τῷ  
ποτηρίῳ ὕδωρ ἐμβάλλεσθαι, μεθ' ὃ τὸν οἶνον Ἀνακρέων

Φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ,  
φέρει <δ'> ἀνθεμεῦντας ἡμῖν  
στεφάνους, ἔνικον, ὡς δὴ  
πρὸς Ἑρωτα πυκταλίζω.<sup>1</sup>

76

Ibid 11 427a [π τοῦ αὐτοῦ] παρὰ δὲ Ἀνακρέοντι εἰς οἶνον  
πρὸς δύο ὕδατος

Ἄγε δὴ φέρ' ἡμῖν, ὦ παῖ,  
κελέβην, ὅκως ἄμυστιν  
προπίω, τὰ μὲν δέκ' ἐγχείας  
ὕδατος, τὰ πέντε δ' οἶνον  
5 κυάθους, ὡς ἀνυβριστὶ <sup>2</sup>  
ἀνὰ δηῦτε βασσαρήσω  
καὶ προελθὼν τὴν ἀκρατοποσίαν Σκυθικὴν καλεῖ πόσιν  
ἄγε δηῦτε μηκέτ' οὕτω  
πατάγω τε κάλαλιτῷ  
Σκυθικὴν πόσιν παρ' οἴνω  
10 μελετώμεν, ἀλλὰ καλῶϊς  
ὑποπίνοντες ἐν ὕμνοις.

77

Sch Hes Th 767 [θεοῦ χθονίου] τὸ δὲ χθοῖνι ἢ ὑπ' αὐτοῦ  
ἢ στυγεροῦ, ὡς Ἀνακρέων

χθόνιον δ' ἑμαυτὸν ἡγον <sup>3</sup>

<sup>1</sup> δ' Cas ξνικον Fick mss ξνικ δὴ mss also μῆ  
<sup>2</sup> Baxtei mss ἀν ὑβριστίως <sup>3</sup> mss also ἡρεν

<sup>1</sup> cf Demetr *Elor* 5, Eust 1322 53, Orion 62 31, *EM*  
345 39 <sup>2</sup> cf Cruq and Porph *Hor Od* 1. 27 (*ex Anacronitis*  
176

## ANACREON

### 75<sup>1</sup>

Athenaeus *Doctors at Dinner* [on mixing wine] It was formerly the custom to pour into the cup first the water and then the wine Compare Anacreon

Bring water, lad, bring wine, bring me garlands of flowers, aye, bring them hither, for I would try a bout with Love

### 76<sup>2</sup>

The Same [on the same] In Anacreon it is one of wine to two of water

Come bring me a jar, lad, I want my first-drink, ten ladles of water to five of wine, for I would e'en play the Bacchanal in decent wise,

and proceeding he calls the drinking of wine unmixed a Scythian practice

Come let us give up this Scythian drinking with uproar and din over our cups, and drink moderately between pretty songs of praise<sup>3</sup>

### 77

Scholias on Hesiod ['of the infernal God'] The word *χθόνιος* 'infernal' is used for *στυγερὸς* 'hateful or wretched' as in Anacreon

and I kept myself secretive<sup>4</sup>

*libro tertio*, Ath 11 475c, Eust 1476 31<sup>3</sup> the two passages are apparently continuous<sup>4</sup> if the quotation is sound (cf 68), it is hardly applicable

# LYRA GRAECA

78

Sch Pind *O* 7 5 [φιάλαν ὡς εἴ τις δωρήσεται νεανία  
γάμβρῳ πινῶν] προπίνειν ἔστι κυρίως τὸ ἅμα τῷ κράματι τὸ  
ἀγγεῖον χαρίζεσθαι Ἀνσκρέων

. . . ἀλλὰ πρόπινε  
ραδινούς, ὦ φίλε, μηρούς·

ἀντὶ τοῦ χαρίζου

79

*E M* 703 28 ῥήγος τὸ πορφυροῦν περιβόλαιον ῥέξει γὰρ τὸ  
βάψαι ὅτι δὲ ῥαγεῖς ἔλεγον τοὺς βαφεῖς καὶ ῥέγος τὸ βάμμα  
σαφές Ἀνακρέων ποιεῖ

ἀλιπόρφυρον ῥέγος

80

Procl Hes *Op* 371 [γύνη αἰμύλα κωτίλλουσα] κωτίλ-  
λουσα δὲ σημαίνει ἡδὲ λέγουσα καὶ γὰρ τὴν χελιδὸν α κατίλλειν  
λέγει, ὡς ἔστι παρὰ Ἀνακρέοντι

κωτίλλη χελιδών

81

Serv Verg *Aen* 1 749 [Dido longumque bibebat  
amorem] Allusit ad convivium, sic Anacreon

ἔρωτα πίνων

82

Sch Ap Rh 3 120 μάργος Ἔρας κατὰ μετωνυμίαν ὁ  
μαργαίνειν πινῶν καὶ Ἀνακρέων

τακερὸς δ' Ἔρωτος

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<sup>1</sup> cf. *E G*. 492 18, Zon 1608

# ANACREON

78

Scholiast on Pindar ['Even as if one shall make gift of a cup to his daughter's young bridegroom'] προπίνειν, 'to drink before or to, to pledge,' is properly to make a present of the drinking-vessel along with its contents, compare Anacreon

Nay, pledge me, friend, thy slender thighs,  
where pledge means 'let me have'

79 <sup>1</sup>

Etymologicum Magnum ῥῆγυς 'the purple coverlet', for ῥέξαι is equivalent to βάψαι 'to dye' the use of βαγέυς for βαφεύς 'dyer' and ῥέγος for βάμυξ 'dye' is shown by Anacreon's phrase

dye of sea-purple

80 <sup>2</sup>

Proclus on Hesiod ['a woman with cozening babble']: κατίλλουσα means 'sweetly speaking', he uses the verb in connexion with the swallow, as Anacreon does:

the babbling swallow

81

Servius on the *Aeneid* ['Dido and drank long love']. metaphor from a drinking party, so Anacreon

drinking love

82

Scholiast on Apollonius of Rhodes *Argonautica*. 'mad Love'.—by 'metonymy' Love that makes mad compare Anacreon

languishing love

<sup>2</sup> cf Anacreont 10, Simon 228

# LYRA GRAECA

82 A

Ηιδν π μ λ 1 14 ὁ μέντοι Ἀνακρέων καὶ  
 χαριτόεις  
 εἶπεν ὀπυδοῖς τὸ ἐντελὲς τῇ λέξει

83

Phot 570 13

Ταντάλου τάλαντα

πλοῖσιος ὁ Φρύξ Τάνταλος διεβεβόητο, Πλουτοῖς καὶ Διὶς λεγόμενος  
 κέχρηται δὲ τῇ παροιμίᾳ καὶ Ἀνακρέων ἐν γ'

Δ'

IAMBΩN

84

Heiacl *Allcg Hom* 4 καὶ μὴν ὁ Τήσιος Ἀνακρέων ἐταιρικὸν  
 φρόνημα καὶ σοβαρᾶς γυναικὸς ὑπερηφανίαν ὀνειδίζων τὸν ἐν αὐτῇ  
 σκιρτῶντα ἰοῦν ὡς ἵππον ἡλληγόρησεν οὕτω λέγων

Πῶλε Θρηκίη, τί δὴ με λοξὸν ὄμμασι βλέπουσα  
 νηλεῶς φεύγεις, δοκεῖς δέ μ' οὐδὲν εἰδέναι σοφόν ;  
 ἴσθι τοι καλῶς μὲν αἶν τοι τὸν χαλινὸν ἐμβάλοιμι  
 ἡνίας δ' ἔχων στρέφοιμί <σ> ἀμφὶ τέρματα  
 δρόμου<sup>1</sup>

5 νῦν δὲ λειμῶνάς τε βύσκη κοῦφά τε σκιρτῶσα  
 παίζεις,

δεξιὸν γὰρ ἵπποπείρην οὐκ ἔχεις ἐπεμβάτην.<sup>2</sup>

<sup>1</sup> σ' B    <sup>2</sup> B ἵπποσείρην, needlessly ἔχεις mss ἔξεις, perh ἔχοις E perh δεξιὸς γὰρ ἵπποπείρης ὡν ἔχω σ' ἀνεμβάτην (= Xen ἀνάμβατον, for feminine termination cf 133) E  
 accepted text requires ἐγὼ in l 3



## ANACREON

### 82 A

Herodian *Words without Parallel* But Anacreon gives the word *χαρίεις*

graceful

the full form *χαριτόεις* <sup>1</sup>

### 83 ?

Photius *Lexicon*

the talents of Tantalus

The Phrygian Tantalus was famous for his wealth, being reputed the son of Zeus and Pluto, the proverb is used by Anacreon in his third Book

## BOOK IV

### IAMBICS <sup>3</sup>

### 84

Heracleitus *Homeric Allusions* Moreover Anacreon of Teos, in finding fault with the airs of a courtesan and the arrogance of a disdainful woman, has compared her skittish disposition to a horse in these lines

Pray, why do you look askance at me, my Thracian filly, and shun me so resolutely as though I knew nothing of my art? I would have you to know I could bidle you right well and take rein and ride you about the turning-post of the course. But instead you graze in the meadows and frisk and frolic to your heart's content, for you have not a clever breaker to ride you <sup>4</sup>

<sup>1</sup> cf. *f* 70, 72

<sup>2</sup> cf. Apostol. 14, 16, Suid., Ais. 443

<sup>3</sup> I have included trochees

<sup>4</sup> perh. emending text, 'for it is because I am so clever a breaker that I keep you unriden'

Heph 39 [π τροχαικοῦ] καὶ τῶν ἀκαταλήκτων δὲ τὸ τετρά-  
μετρὸν ἔστιν ἔνδοξον, οἷον τοῦτ' ἡ ἀνακρέοντος

Κλυθὶ μέν γέροντος εὐθέειρα χρυσόπεπλε  
κούρα.<sup>1</sup>

Jul Misor 366 B ἤδη γὰρ, ὥς καὶ ὑμεῖς αὐτοὶ συνορᾶτε,  
πλησίον ἔσμεν ἐθελόντων θεῶν,

Εὐτέ μοι λευκαὶ μελαίνησ' ἀναμεμείζονται  
τρίχες

δ Τήιος ἔφη ποιητής

A P 13 4 ἀνακρέοντος τετράμετρον

Ἀλκίμων σ', Ὀριστοκλείδῃ, πρῶτον οἰκτίρω  
φίλων,  
ὠλέσας δ' ἤβην ἀμύνων πατρίδος δουληίην.

Plat *Tiμαι* 125b ΣΩ τί οὖν ἂν εἰ Εὐριπίδῃ τι προσχρησά-  
μεθα, ὦ Θέαγε, Εὐριπίδης γάρ ποῦ φησιν 'Σοφοὶ τύραννοι τῶν  
σοφῶν συνοσιζ' εἰ οὖν ἔροιτό τις τὸν Εὐριπίδην ὦ Εὐριπίδῃ,  
τῶν τί σοφῶν συνοσιζ' φῆς σοφοὺς εἶναι τοὺς τυράννους,  
ἀλλὰ βούλει ἐγὼ σοὶ εἶπω,—ΘΕ εἰ σὺ βούλει—ΣΩ ταῦτ' ἔστιν  
ἅπερ ἔφη Αἰακρέων τὴν Κολλικρίτην ἐπίστασθαι ἢ οὐκ οἶσθα  
τὸ ἄσμα,—ΘΕ ἔγωγε—ΣΩ τί οὖν, τοιαύτης τινὸς καὶ σὺ  
συνοσιζας ἐπιθυεῖς, ἀνδρὸς ὅστις τυγχάνει ὁμότεχνος ὦν Καλλι-  
κρίτῃ τῇ Κυάνῃ καὶ ἐπίσταται τυραννικά, ὥσπερ ἐκείνην ἔφη ὁ  
ποιητής, ἵνα καὶ σὺ ἡμῖν τύραννος γένη καὶ τῇ πόλει,

e g<sup>2</sup> ἀλλ' ἐπίσταται τυραννικ' ἢ Κυάνῃ Καλ-  
λικρίτῃ.

<sup>1</sup> cf. Theocri 27 55, Sch T II 3 130 (Kehrlahn) mss  
λούρα <sup>2</sup> E

## ANACREON

### 85

Hephaestion *Handbook of Metre* [on the trochaic] Among the acatalectic forms the tetrameter is a notable metre, for instance Anacreon

Give ear, thou maid of the lovely tresses and robe  
of gold, give ear to an old man's prayer.<sup>1</sup>

### 86

Julian *The Beard-hater* For already, as you see as well  
as I do, I am near, save the mark, to the time

When white hairs shall mingle with my black  
in the words of the poet of Teos

### 87

*Palatine Anthology*. A tetrameter by Anacreon

Of all my gallant friends, Aristocleides, I pity  
thee the most, for in the defence of thy country  
from slavery thou hast lost thy youth<sup>2</sup>

### 88

Plato *Theages* SOCR. Well, shall we make use now of  
Euripides, Theages? It is he, I think, who says 'Kings  
know their art through converse with the knowing' Now  
suppose someone said to Euripides, knowing in what? .  
Well then, shall I tell you the answer?—THEAG. Please  
do—SOCR. They are knowing in what Anacreon says  
Callicritè knew. You know the poem, don't you?—THEAG.  
Yes—SOCR. Well? Is the converse *you* want the converse  
or company of a man who is of the same craft as Callicrite  
daughter of Cyanè, and knows how to king it or queen it as  
the poet says that she did, so that you yourself may become  
a ruler over us and our country?

e g Callicritè daughter of Cyanè knows well  
how to queen it

<sup>1</sup> prob to a Muse, cf Sa 101 καλλιχομῖς and Pind I 6 75  
χρυσόπεπλος <sup>2</sup> an epitaph (metre to suit name)

# LYRA GRAECA

89

Sch Soph *Ant* 134 [ἀντιτύπα δ' ἐπὶ γὰρ πέσε τανταλωθεῖς]  
ὅτι δὲ ταντολαθεῖς σημαίνει τὸ διασεισθεῖς μαρτυρεῖ καὶ Ἀνακρέων

<έν> μελαμφύλλῳ δάφνῃ χλωρῇ τ' ἐλαίῃ  
τανταλίζει<sup>1</sup>

90

Anon π σολοικισμοῦ σολοίκους δὲ ἔλεγον οἱ παλαιοὶ τοὺς  
βαρβάρους ὃ γὰρ Ἀνακρέων φησί

κοίμισον δ', ὦ Ζεῦ, σόλοικον φθόγγον.

91, 92

Sch *Il* 17 542 [λέων κατὰ ταῦρον ἔδηδώς] ἡ διακοπὴ τῆς  
λέξεως τὸν εἰς πολλὰ διεσπασμένον παρέστησε ταῦρον, οὐ τοῦ  
μέτρου ἀπαιτοῦντος παρὴν γὰρ φάναι ταῦρον κατεδηδώς καὶ  
Ἀνακρέων

διὰ δέρην ἔκοψε μέσσην

<καὶ >

καὶ δὲ λῶπος ἐσχίσθη<sup>2</sup>

93

Ciam *A O* 1 288 3 μεμετρέεται τοῦτο Ἰωνικόν ἐστιν  
καὶ Ἀνακρέων

αἰ δέ μεν φρένες  
ἐκκεκωφέαται . . .<sup>3</sup>

<sup>1</sup> mss δάφνῃ χλωρῇ and ἐλαίῃ perh therefore not Ana-  
creon, Wil μελάμφυλλῳ δάφνῃ χλωραῖ τ' ἐλαίῃ ταντά  
λιζον (mss also τανταλίζου) <sup>2</sup> L joins these two quotations

<sup>3</sup> so *EM* mss here κεκ

## ANACREON

89

Scholast on Sophocles ['swaying he fell on the unyielding earth'] *πανταλωθείς* means 'shaken' or 'swaying,' witness Anacreon

swings amid the dark-leaved laurel and green  
olive <sup>1</sup>

90 <sup>2</sup>

An Anonymous Writer *On Solecism*: The ancients called barbarous speakers *solecians*, compare Anacreon

Make cease, O Zeus, the solecian utterance

91, 92 <sup>3</sup>

Scholast on the *Hal* ['a lion that has eaten up a bull'] · the severance of the verb 'eaten up' from its prefix is descriptive of the disparted bull, as it is not necessary to the metre, compare Anacreon

cut through the midst of the neck  
and

the robe was rent right down <sup>4</sup>

93 <sup>5</sup>

Cranei *Indi'a* (*Ufoid*) *μετρήσεται* 'have been measured' —this form is Ionic, compare Anacreon

and my senses are stunned

<sup>1</sup> perh of a bird      <sup>2</sup> cf Villois *An* 2 77, Eust *H* 366  
<sup>3</sup> cf Cram *AP* 3 287 28      <sup>4</sup> both passages illustrate the separation of the verb from the preposition with which it is compounded      <sup>5</sup> cf *EM* 322 22 (δ' ἐμαί)

Ath 11. 498 a [π σκύφου] Ἡσίοδος δ' ἐν τῷ β' Μελαμποδίας  
σὺν τῷ π σκύφον λέγει δμοίως εἶρηκε καὶ Ἀνακρέων

ἐγὼ δ' ἔχων σκύφον Ἐρξίῳ  
τῷ λευκολόφῳ μεστὸν ἐξέπινον.

ἀντὶ τοῦ προέπινον.

Ibid 15 671 e ἐπεὶ περὶ στεφάνων ζητήσεις ἤδη γεγόνασιν,  
εἰπὲ ἡμῖν τίς ἐστὶν ὁ παρὰ τῷ χαρίεντι Ἀνακρέοντι Ναυκρατίτης  
στέφανος, ὃ Οὐλπιανέ φησιν γὰρ οὕτως ὁ μελιχρὸς ποιητής

στεφάνους δ' ἀνὴρ τρεῖς ἕκαστος εἶχεν,  
τοὺς μὲν ροδίους, τὸν δὲ Ναυκρατίτην.

Ibid 12 333 e [π τρυφῆς] Χαμαιλέων δ' ὁ Ποντικός ἐν τῷ  
Περὶ Ἀνακρέοντος προβεῖς τό

ξανθῇ δ' Εὐρυπύλῃ μέλει  
ὁ περιφόρητος Ἀρτέμων.

τὴν προσηγορίαν ταύτην λαβεῖν τὸν Ἀρτέμωνα διὰ τὸ τρυφῶς  
βιοῦντα περιφέρεσθαι ἐπὶ κλίνῃς καὶ γὰρ Ἀνακρέων αὐτὸν ἐκ  
πενίας ἐς τρυφὴν ὁρμησαί φησιν ἐν τούτοις

Πρὶν μὲν ἔχων Κερβερίων καλύμματ' ἐσφηκω-  
μένα<sup>1</sup>

καὶ ξυλίλους ἀστραγάλους ἐν ᾧσὶ κᾶψιλον περὶ  
πλευρῇσι <δέρμ' ἦει> βοός,<sup>2</sup>

νῆπλυτον εἴλυμα κακῆς ἀσπίδος, ἄρτοπωλίσειν  
5 κάθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων  
κίβδηλον εὐρίσκων βίον,<sup>3</sup>

<sup>1</sup> Κερβερίων Schw -E, cf Hesych κερβέριος mss βερβέριον  
καλύμματ', for pl cf Soph AJ 245 <sup>2</sup> κᾶψιλον E, cf  
Hesych ἄψιλον πολυπτερον mss καὶ ψιλον δέρμ' ἦει E (ἦει  
186

## ANACREON

94

Athenaeus *Doctors at Dinner* [on σκύφος 'a drinking-vessel'] Hesiod in the second Book of the *Melampodia* uses the form with π inserted so also Anacreon

but as for me, I held the cup and drained it to the white-crested Euxion,

'drained it to him' instead of 'drank it to him'

95<sup>1</sup>

The Same Now that our enquiries have turned to garlands, pray tell us, Ulpian, the nature of the 'wreath of Naucratis' mentioned by the charming Anacreon, for that delicious poet says.

and each man had three garlands, of roses two, and the other a wreath of Naucratis.

96, 97

Athenaeus *Doctors at Dinner* [on luxury] Chamaeleon of Pontus in his book *On Anacreon*, after quoting the lines.

the flaxen-haired Euiypylè's concern is with Litter-bedei Artemon,<sup>2</sup>

declares that Artemon received this nickname from his luxurious habit of being carried in a litter And indeed Anacreon avers in the following passage that he rose from poverty to luxury:

Once he went about in the waspèd-headdress of a Cimmerian, with wooden astiagals in his ears, and about his ribs a hairy oxhide that had been the unwashen cover of a wretched shield—the scoundrel Artemon who made a fraudulent living by consorting

<sup>1</sup> cf Poll 6 107 who explains 'Nauκi' as 'of marjoram'

<sup>2</sup> not part of the next poem for Euiyp. cf *A P* 7 27

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haplogr with ησι)  
-πλυτον

<sup>3</sup> νήπλυτον Schoem, miss νεέπλουτον,

## LYRA GRAECA

πολλὰ μὲν ἐν δουρὶ δεθεῖς ἀνχένα, πολλὰ δ' ἐν  
 τροχῷ,  
 πολλὰ δὲ νῶτον σκυτίνῃ μίστιγι θωμιχθεῖς,<sup>1</sup>  
 κόμην  
 πώγωνά τ' ἐκτετιλμένος·

10 νῦν δ' ἐπιβαίνει σατινέων χρύσεᾶ φορέων  
 κάτερματα  
 πασικύκης,<sup>2</sup> καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ  
 <τῇσιν> γυναιξὶν αὐτως.<sup>3</sup>

98

Heph. 32 [π ἱαμβικοῦ] ἔστι δὲ ἐπίσημα ἐν οὐτῷ ἀατάληκτα  
 μὲν δίμετρα, οἷον τὰ Ἀνακρεόντεια ὅλα ᾄσματα γέγραπται (104)  
 τρίμετρα δὲ Ἔστε κ τ λ

Plut *adv Stoi* 20 διψῶντες οὖν ὕδατος οὐκ ἔχουσι χρεῖαν  
 οὐδὲ ἄρτου πεινῶντες

Ἔστε ξένοισι μειλίχοις ἐοικότες  
 στέγης <τε> μούνον καὶ πυρὸς κεχρημένοις.<sup>4</sup>

99

Zenob *Poioem* 1 153 φασὶ τοὺς Κᾶρας πολεμουμένοις ὑπὸ  
 Δαρείου τοῦ Πέρσου κατὰ τινα παλαιὰν μαντείαν εἰρημένην αὐτοῖς  
 τοὺς ἀλκιμωτάτους προσθέσθαι συμμάχους ἐλθεῖν εἰς Βραγχίδας  
 καὶ τὸν ἐκεῖ θεὸν ἐρωτῆσαι εἰ Μιλησίους πρόσθουσιντο συμμάχους  
 τὸν δὲ ἀποκρίνασθαι

Πάλαι κοτ' ἦσαν ἄλκιμοι Μιλήσιοι.<sup>5</sup>

οὗτος δὲ ὁ στίχος ἐρηται τὸ πρότερον παρὰ Ἀνακρεόντι

<sup>1</sup> νῶτον B mss νῶτα (from πολλά) <sup>2</sup> E, cf. Aleu 27  
 Πασιχόρη mss παῖς Κύλης Diod παῖς Κύλης, Heim παῖς ὁ Κ  
<sup>3</sup> τῇσιν E <sup>4</sup> τε Gais 1 2 not in Heph <sup>5</sup> another  
 version was ἦσαν ποτ' ἦσαν ἄλλαι M



## ANACREON

with bread-wenches and whores-for-choice, with his neck often bound to the whipping-stock<sup>1</sup> or else to the wheel, and his back often seared with the leathern scourge and his hair and beard plucked out, but now he goes in a coach, wearing earrings of gold like a mix-with-all, and carries an ivory sunshade as though he were a woman

### 98

Hephaestion *Handbook of Metre* [on the iambic] There are notable acatalectic forms of it, whether dimeters such as whole poems of Anacreon (104) or trimeters such as 'Ye are' etc

Plutarch *Against the Stoics* So when they are thirsty they have no need of water, nor when hungry of bread

Ye are like kind guests who need but roof and fire

### 99<sup>2</sup>

Zenobius *Proverbs* It is said that the Carians when at war with Darius the Persian in obedience to an old oracle bidding them take the bravest of men for their allies, went to Branchidae and asked the God there if they should seek alliance with Miletus, whereupon he replied

There was a time when the Milesians were brave men

but the line occurs earlier in Anacreon

<sup>1</sup> according to Poll 10 177 fraudulent buyers or sellers in the market were thus treated <sup>2</sup> cf Sch A1 Pl 1002, Vesp 1063 Philostr *Vit. Soph* 1 22, Diod *Exc. Vat* 47, Synes 228 c, Ath 12 523 f

# LYRA GRAECA

100

Crusius *Anal Paroem* p 140

ἔκητι Συλοσῶντος εὐρυχωρίῃ·

Συλοσῶν Σάμιος φίλος ἐγένετο τῷ Δαρείῳ τῷ τῶν Περσῶν Βασιλεῖ, καὶ δι' αὐτοῦ τὴν ἐν Σάμῳ δυναστείαν παρέλαβε τελευταίαντος Πολυκράτους ἐπεὶ δὲ πικρῶς καὶ χαλεπῶς ἤρχεν, ἐκλιπόντες τὴν νῆσον οἱ πλείους μετόκησαν ὅθεν ἡ παροιμία ἐκράτησεν.

101

Hdn π ἀκυρολ Boiss *A G* 3 263 τὸ δὲ γῆμοι τοῦ γήμασθαι διαφέρει καὶ διασύρῃν τινὰ Ἀναρέω, ἐπὶ θηλότητι

. . . καὶ θάλαμος ἐν ᾧ  
ἐκεῖνος οὐκ ἔγημεν ἀλλ' ἐγήματο <sup>1</sup>

102

*E M* 522 47 τὸ δὲ κνύζα, ὡς λέγει Ἡρωδιανός, εἰ μὲν ἐπὶ τοῦ φυτοῦ, συγκοπή ἐστι εἰ δὲ ἐπὶ τοῦ παρεφθαρμένου καὶ ἐρρυπωμένου, οὐ συγκοπή ἐστίν ἀλλ' ἀπὸ τοῦ κνύω ἀφ' οὗ κνύος ἡ φθορά γίνεται κνύζα, ὡς παρὰ Ἀνακρέοντι ἐν *Ιάμβοις* <sup>2</sup>

κνυζή τις ἤδη καὶ πέπειρα γίνομαι  
σὴν διὰ μαργοσύνην.<sup>3</sup>

103

Zon 1512 πανδοεῖον τὸν δὲ μοχλὸν ἐν τῷ χ καὶ Ἀττικοὶ καὶ Δωριεῖς καὶ Ἴωνες πλὴν Ἀνακρέοντος ὁὗτος δὲ μόνος σχεδὸν τῷ κ, Ζηνόδοτος δὲ <μόχλον>

κοῦ μοκλὸν ἐν θύρῃσι διξῆσιν βαλὼν  
ἥσυχος κατεύδει.<sup>4</sup>

<sup>1</sup> ἐκεῖνος *E* mss κεῖνος <sup>2</sup> mss *ιάμβω* <sup>3</sup> κνυζή mss also κνίζη, but cf Hesych κνυζοί <sup>4</sup> θύρῃσι διξῆσιν *B* mss οὐρῃσι δίζῃσι

<sup>1</sup> ascription not certain <sup>2</sup> cf. Ammon. 37, Bach *An.* 2.

# ANACREON

100<sup>1</sup>

*Select Proverbs :*

Thanks to Syloson there's plenty of room .

Syloson of Samos became friendly with the Persian king Darius, and through his means succeeded to the despotism at Samos on the death of Polycrates, but owing to the harshness of his rule most of the inhabitants emigrated. Hence the proverb.

101<sup>2</sup>

Herodian *On Incorrect Speech* There is a difference between γῆμαι 'to marry' and γήμασθαι 'to give oneself in marriage, be married' . . . Anacreon, ridiculing a man for effeminacy, says .

and the chamber wherein he married not but was married

102<sup>3</sup>

*Etymologicum Magnum* κνύζα, according to Herodian, if it means the plant 'Fleabane,' is a shortening . . . but if it means 'spoilt or defiled' it comes from κνύω 'to scratch'—whence κνύος 'the itch'—, compare Anacreon in the *Lambics* :

I am growing blear-eyed and big because of thy lechery<sup>4</sup>

103

Zonaras [on πανδοκεῖον 'inn'] the form μοχλός 'bolt' with a χ is used equally in Attic, Doric, and Ionic, save for Anacreon, who is practically alone in spelling it with a κ, though Zenodotus would change it to a χ

He sleeps untroubled though he never drew bolt in his house-door<sup>5</sup>

375, *Cod Vind* 205, *EG* 125 4, Eust 1678 59<sup>3</sup> of Eust 1746 13<sup>4</sup> the subject is fem. the meaning 'blear-eyed' or 'with itching eyes' is more likely than 'defiled'  
<sup>5</sup> lit double-door

# LYRA GRAECA

104

Heph 32 [π ιαμβικοῦ] ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα  
μὲν δίμετρα οἶον τὰ Ἀνακρεόντεια ὅλα ἄστυα γέγραπται

Ἐρέω τε δηῦτε κοῦκ ἐρέω  
καὶ μαίνομαι κοῦ μαίνομαι.

105

Ath 10 446f [π τοῦ πίνω] καὶ σὺ οὖν ὦ ἑταῖρε, κατὰ τὸν  
Ἀλεξιν, ὅς ἐν Διδύμοις φησί 'Τούτω πρόπιθ' ἵνα καὶ τοὺς ἄλλω,  
καὶ γένηται ἡ παρ' Ἀνακρέοντι καλουμένη ἐπίστιος φησὶ γὰρ ὁ  
μελοποιός

μηδ' ὥστε κῦμα πόντιον  
λάλαξε τῇ πολυκρότῃ  
σὺν Γαστροδῶρῃ καταχύδην  
τίνοντα τὴν ἐπίστιον <sup>1</sup>

τοῦτο δ' ἡμεῖς ἀνίσωμά φαιεν

106

Heph 32 [π ιαμβικοῦ] καταληκτικὸν δὲ δίμετρον τὸ καλού-  
μενον Ἀνακρεόντειον οἶον

ὁ μὲν θέλων μάχεσθαι,  
πάρεστι γάρ, μαχέσθω <sup>2</sup>

107

P1isc Met, Ter 3 427 20 Keil Anacreon teste Helio  
doio

ᾠ ῥάνν' ἀεὶ λίην, πολλοῖσι γὰρ μέλεις <sup>3</sup>

hic iambus quatuor <sup>4</sup> spondeum habet

<sup>1</sup> i e ἐφέστιον sc κύλικα <sup>2</sup> for γάρ before imperative cf  
31 and [Sim] 46 Bgk mss πάρεστι <sup>3</sup> B-Hoff (= ἐραννέ)  
mss ὁρᾷν ἀεὶ κ τ λ <sup>4</sup> so ed Gaisf, mei um ed Keil

## ANACREON

### 104

Hephaestion *Handbook of Metre* [on the iambic] There are notable acatalectic forms of it, whether dimeters such as whole poems of Anacreon, for instance

Lo ' I both love and love not, and am mad yet not mad

### 105

Athenaeus *Doctor, at Dinner* [on πίνω 'to drink] Then, my friend, to quote the *Tuins* of Alexis 'Drink you to this man and he to another' and let us have what the lyric poet Anacreon calls a hearth cup

and babble not like a wave of the sea, while you quaff the bounteous hearth-cup with the jade Gastiodora<sup>1</sup>;

this is what we call the equalisation-cup

### 106<sup>2</sup>

Hephaestion *Handbook of Metre* [on the iambic] The catalectic dimeter is that known as Anacreontean, for instance.

He that will fight may fight if he will

### 107

Piscian *The Metres of Terence* According to Heliodorus, Anacreon has the line

O ever too delightful one! for many are they that love thee,

where the iambic line has a spondee in the fourth place

<sup>1</sup> prob a comic perversion of *Metiodora* (Wil) <sup>2</sup> cf Plot. 270, Sch Ai Pl 302 ('Ανακρέοντος), Sch Heph, Anacreont 47 8, Oa. Pup 220 x 6

# LYRA GRAECA

108

*L M 514 28* ἰλιάη ὁ ἀλιγάλης κινάλης παρὰ Σοφοκλέ<sup>7</sup> τὸ  
μὲν γάρ Ἀνακρέοντειον χερὶς τοῦ ἰ γράφεται γέγονε<sup>8</sup> ἐκθλιψίς  
τοῦ ἰ καὶ κρᾶται τοῦ ωα

τὼκινάκη

ἄσπερο ᾧ Ἀπολλων Ὠπολλον

109

*E Soub ap E M. 159 50* ἀστράβη ε s Ἀνακρέοντα  
εῖρηται καὶ

ἀστραφὴ

καὶ ἐπὶ ὀχήματος ἐπὶ οῦ ἀσφαλῶς<sup>1</sup> καθήνται

110

Hesych

αὐτάγητοι

ἀγάμεναι ἑαυτὰς καὶ θαυμαστῶς ἔχουσαι ἑαυτῶν Ἴων Ἀλκμήνη  
ἔμιοι δὲ αὐθίδε s καὶ Ἀνακρέων οὕτω κέχρηται

111

*L M 385 9* ἐσυνῆκεν Ἀλλαῖος ἐσυνῆκεν καὶ Ἀνακρέων

ἐξυνῆκεν

πλεοασμῶ

112

Sch. Ar Ach 1133 διὰ τὸ θερμαίνειν οὖν τὸ στῆθος θωρήσσειν  
λέγουσιν τὸ μεθύειν καὶ

ἀκροθώρηκας<sup>2</sup>

τοὺς ἀκρομεθύσους ἐκάλουν κέχρηται δὲ τῇ λέξει καὶ Ἀνακρέων  
ἔστι δὲ Ἀττικῇ

<sup>1</sup> perh ἀστραφῶς, an attempted derivation  
ἀσροσφραγας

<sup>2</sup> mss

## ANACREON

108

*Etymologicum Magnum* κινάκη 'scimitar' the form is κινάκης in Sophocles. The form used by Anacreon (is not parallel, for it) is written without the ι ('subscript'), there has been ecthipsis or squeezing out of the ι, and with crasis of ωα the result is τῶκινάκη

with his scimitar

as in ὤπολλον for ὦ Ἀπολλον 'O Apollo'

109

*Etymologicum Sorbolicum* ἀστρίβη in Anacreon it occurs in the form ἀστραφή

saddle

and is used of a chair-saddle in which people sit securely

110

Hesychius *Glossarij ἀντάγητοι* 'self admiring, self-maivering' (women); Ion in the *Alcmena*. Some authorities say it means

stubborn

and it is used so by Anacreon.

111

*Etymologicum Magnum* ἐσυνῆκεν Alcaeus uses this form, and Anacreon ἐξυνῆκεν

he understood,

with pleonastic augment

112<sup>1</sup>

Scholast on Aristophanes Because of its warming the breast the phrase 'to put the corslet on' is used meaning 'to be drunk,' and people slightly drunk were called

top-corsleted

an expression used by Anacreon It is Attic

<sup>1</sup> of Suid θωρήξασθαι, Zon 1068

# LYRA GRAECA

113

*E G* 339 22 κορώνη . παρὰ τὸ καῦρον, ὃ σημαίνει τὸ  
κακόν Ἀνακρέων

κόρωνα βαίνων

φησί

114

Sch Ap Rh 2 127 [ἐπιπαμφαλόωντες] πολλὰ ἐπιβλέποντες  
καὶ μετ' ἐνθουσιασμοῦ

παμφαλῶν

γὰρ τὸ μετὰ πτοίῃσεως καὶ ἐνθουσιασμοῦ ἐπιβλέπειν, κέχρηται δὲ  
τῇ λέξει καὶ Ἰππῶναξ καὶ Ἀνακρέων.

115

Clem Al. *Paed* 3 294 τὸ γὰρ ἀβροδίαιτον τῆς περὶ τὸν  
περίπατον κινήσεως καὶ τὸ

σαῦλα βαίνειν

ὥς φησιν Ἀνακρέων, κομιδῇ ἑταιρ.κά

E'

## ΕΛΕΓΕΙΩΝ

116

Ath. 11 463 a [π συμποσίων] καὶ ὁ χαριεὶς δ' Ἀνακρέων φησὶν  
Οὐ φιλέω ὅς κρητῆρι παρὰ πλέω οἰνοποτάζων  
νείκεα καὶ πολεμὸν δακρυόεντα λέγει,  
ἀλλ' ὅστις Μούσας τε καὶ ἀγλαὰ δῶρ Ἀφρο-  
δίτης<sup>1</sup>  
συμμίσγων ἑρατῆς μνήσκεται εὐφροσύνης.

<sup>1</sup> E mss Μουσέων τε καὶ ἀγ δῶρ Ἀ, impossible order



## ANACREON

### 113

*Etymologicum Gudianum* κορώνη 'crow' from καῦρος  
which means 'bad' compare Anacreon.

stepping with aichèd neck

[ i e haughtily]

### 114

Scholast on Apollonius of Rhodes *Argonautica* ['glancing fearfully over them']: looking at them hard and excitedly, for παυφαλᾶν

to glance fearfully

is to look at excitedly, and is used by Hipponax and Anacreon

### 115

Clement of Alexandria *The Schoolmaster*: For effeminacy of movement in walking about and

to go straddling-wise

in Anacreon's phrase, are altogether marks of the harlot <sup>1</sup>

## Book V

## ELEGIACS

### 116

Athenaeus *Doctors at Dinner* [on drinking-parties] And the delightful Anacreon says

I like not him who at his drinking beside the full mixing-bowl tells of strife and lamentable war, but rather one that taketh thought for delightful mirth by mingling the Muses and the splendid gifts of Aphrodite

<sup>1</sup> cf Semon 18 (Beigk), to whom the *fi* possibly belongs

# LYRA GRAECA

117

Heph 11 [π κοινῆς συλλαβῆς] ὕμνος μέντοι καὶ ἐν ἔπεσιν  
εὐρίσκεται, ὥς παρὰ Θεοκρίτῳ καὶ παρ' Ἀιακρόντι ἐν  
'Ελεγεῖαις

οὐδέ τι τοι πρὸς θυμόν, ὅμως γε μένω σ'  
ἀδοϊάστως.<sup>1</sup>

118

[Long] *Symb* 31 <sup>2</sup> θρεπτικώτατον καὶ γόνιμον τόδ'  
'Ανακρέωντος

οὐκέτι Θρηκίης <πώλου> ἐπιστρέφομαι.<sup>3</sup>

ταύτη, καὶ τὸ τοῦ Θεοπόμπου ἐκεῖνο ἐπαινετόν διὰ τὸ ἀνάλογον  
ἔμοιγε σημαντικώτατα ἔχειν δοκεῖ 'δεινὸς ὢν' φησιν 'ὁ  
Φίλιππος σπυγγοφαγῆσαι πράγματα' ἔστιν ἄρ' ὁ ἰδιωτισμὸς  
ἐνίοτε τοῦ κόσμου παρὰ πολὺ ἐμφανιστικώτερον ἐπιγινώσκεται  
γὰρ αὐτόθεν ἐκ τοῦ κοινου βίου, τὸ δὲ σύνηθες ἤδη πιστότερον.

119

Ath 11 460 c [π ποτηρίων] ὁ δὲ Ανακρέων ἔφη  
οἶνοπότης δὲ πεποίημαι.

120

Maecid *A P* 10 70 οὐδὲ γενοίηεν | ἐς κρίσιν ἡμετέρην πικρὸς  
'Ἀριστοτέλης | τὴν γὰρ 'Ανακρείωντος ἐπὶ πραπίδεσσι φυλάσσω |  
παρφασίην ὕτι

δεῖ φροντίδα μὴ κατέχειν.

121

Hyg *Ast*, 2 2 hac etiam de causa nonnulli Lyram, quae  
proxima ei signo (Engonasin) est collocata, Thesei esse

<sup>1</sup> μένω σ' B mss μὲν ὤς <sup>2</sup> 4 leaves missing <sup>3</sup> πώλου B

## ANACREON

### 117

Hephaestion *Handbook of Metre* [on 'common' syllables]  
It is also found in epic metres, for instance in Theocritus  
and in Anacreon's *Elegiacs*

Neither is it a thing to your mind, but nevertheless I await you without doubting.

### 118

[Longinus] *On the Sublime* Most productive and fruitful [of such an effect ?] is this of Anacreon

I care no more for the Thracian <filly><sup>1</sup>

In this respect too this phrase of Theopompus is worthy of praise—it seems to me the analogy makes it most impressive—'Philip being adept at eating circumstances as a duty' You see that the homely phrase is sometimes far more vivid than the embellishment, for it is immediately recognised from everyday life, and we are quicker to believe a thing when it is familiar to us

### 119

Athenaeus *Doctors at Dinner* [on cups]. And Anacreon says.

and I am become a wine-bibber

### 120

Macedonius. not would I like rigid Aristotle sit in judgement on myself, for 'tis the counsel of Anacreon that I keep in mind—

let not Care restrain

### 121

Hyginus *Astronomics* For this reason it is said by some authorities that the Lyre, which comes next to that constellation, is the lyre of Theseus, for among his manifold

<sup>1</sup> emendation uncertain

## LYRA GRAECA

dixerunt, quod ut eruditus omni genere artium lyram quoque didicisse videbatur. idque et Anacreon dicit.

ἀγχοῦ δ' Αἰγείδew Θησέος ἐστὶ λύρη.

### 122

Eust 1329 34 καὶ μὴν ὁ Ἀνακρέων τὴν τοιαύτην οὐ πάνυ σφοδρῶς ἀλλὰ περιεσσεμμένως πανδοσίαν ὠνείδισε καὶ λεωφόρον καὶ πολύνυμον

Suid μυσάχη ἢ πόρνη παρὰ Ἀρχιλόχῳ Ἀνακρέων δὲ πανδοσίαν καὶ λεωφόρον καὶ μανιόκηποι

e g Πανδοσίη, πολύνυμε, λεωφόρε, μηλιτόκηπε<sup>1</sup>

### 123

Hezych

Ἀἰθοπίης παῖδα<sup>2</sup>

τὸν Διόνυσον Ἀνακρέων ἄλλοι τὸν οἶνον, ἄλλοι τὴν Ἀρτεμιν

### 124

Sch II 19 21 [τὰ μὲν ὅπλα θεὸς πόρεν, οἱ ἐπειεῖς | ἔργ' ἔμεν ἀθανάτων, μηδὲ βρότον ἄνδρα τελέσσαι] ἐν αὐτῷ τὸ πρῶτον τὴν ὑπερβολὴν ἔχον ὑπεροχὴν οὐκ ἐπιδεχεται μείζονα καὶ Ἀνακρέων

κωμίζει δ' ὡς Δεόινσος<sup>3</sup>

αὐτὸν αὐτῷ συγγράνας

<sup>1</sup> E foi μελιτόκηπε cf Ai I 155, Theocri 27, 49 μανιόκηπε in the meaning proposed (presuming an adj μάγιος) is perh unlikely in A <sup>2</sup> B, cf Sa 143 mss αἰθοσιπείδης π.

<sup>3</sup> Maass mss δὲ ὡς ἂν δεῖ Διόνυσος

## ANACREON

accomplishments he seems to have been skilled in the lyre  
And Anacreon says the same

The lyre is near to Aegid Theseus <sup>1</sup>

### 122 <sup>2</sup>

Eustathius on the *Ilia*d. Moreover Anacreon calls such a woman quite coolly 'all-given' and 'people trodden,' <sup>3</sup> and 'sung-of-many.'

Suidas *Lexicon* *μοσάχνη*. 'harlot' in Archilochus Anacreon calls her 'all-given' and 'people-trodden,' and (mad-tail? <sup>4</sup>)

*e g* All-given, sung - of - many, people-trodden,  
apple-orchard

### 123

Hesychius *Glossary* .

#### Son of Aethopia

that is 'Dionysus', Anacreon. Some authorities say that Aethopia means 'wine,' others 'Artemis' <sup>5</sup>

### 124

Scholias on the *Ilia*d ['the arms the God hath given are such as the work of immortals should be and as no mortal man should have made'] Since the fact is of its nature an hyperbole it admits of no extension, compare Anacreon,

he revels as Dionysus revels

where Dionysus is compared with himself

<sup>1</sup> Mem perh rightly ascribes this line to a later Anacreon who wrote *Astronomica* <sup>2</sup> cf *Ilia*d 1921 61 (where all four are given), 1088 38, 862 45, 1572 13 (where *μoν* is ascribed to a comic poet) <sup>3</sup> epithet of a highway <sup>4</sup> see opp. <sup>5</sup> cf Sappho 143

# LYRA GRAECA

125

Ath 1 11f [π τροφῶν] παρ' ὄλην δὲ τὴν συνουσίαν παρε-  
κεῖντο αἱ (Τηλεμάχου) τράπεζαι πλήρεις, ὥς παρὰ πολλοῖς τῶν  
Βαρβάρων ἔτι καὶ νῦν ἔθος ἐστί

κατηρεφές παντοίων ἀγαθῶν<sup>1</sup>

κατὰ Ἀνακρέοντα

126

Greg in Hermog. *Rh Gr* 7 1256 Walz αἰσχροῦς μὲν κολα-  
κεύει τὴν ἀκοὴν ἐκείνα, ὅσα ἐστὶν ἐρωτικά οἷον τὰ Ἀνακρέοντος,  
τὰ Σαυφοῖς οἷον γάλακτος λευκότερα, ὕδατος ἀπαλωτέρα,  
πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ῥόδων ἀβροτέρα, ἱματίου  
ἐάνου μαλακωτέρα, χρυσοῦ τιμιωτέρα

127<sup>2</sup>

Hesych

ἄμιθα

ἔδεσμα ποιδν καὶ ἄρτυμα ὥς Ἀνακρέων

128

Eust 1538 50 [Οὐ 5 313] ὅθεν

ἀνήλατος

φασὶ παρ' Ἀνακρέοι τι ὁ ἀπειθής, ἀπὸ ὑποζυγίων

129

Ath 4 182f τὸν γὰρ βίρυμον καὶ βάρβιτο, ὦν Σαπφῶ καὶ  
Ἀνακρέων μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς  
σαμβύκας ἀρχαῖα εἶναι

<sup>1</sup> perh τράπεζαι | παντοίων ἀγαθῶν κείντο κατηρεφές *E*  
<sup>2</sup> cf Heysch σαμίθη

## ANACREON

### 125

Athenaeus *Doctors at Dinner* [on meals] Telemachus' tables remained before the guests full during the whole of the entertainment as is still the custom among many Barbarian nations,

overspread with all manner of good things  
as Anacreon says <sup>1</sup>

### 126 <sup>2</sup>

Gregorius on Hermogenes The ear is improperly flattered by this figure when it is erotic in character, I mean as it is used by Sappho and Anacreon, for instance 'as white as milk,' 'as soft as water,' 'as tuneful as the lyre,' 'as skittish as a mare,' 'as delicate as a rose,' 'as soft as a fine robe,' 'as precious as gold' <sup>3</sup>

### 127

Hesychius *Glossary* ξμιθα —a kind of eatable or sauce mentioned by Anacreon

### 128

Eustathius on the *Odyssey* Whence is said to come Anacreon's use of ἀνήλατος to mean :

disobedient,  
from beasts of burden

### 129 <sup>4</sup>

Athenaeus *Doctors at Dinner* [on stringed instruments] The *baiōmus* and the *barbitus* mentioned by Sappho and Anacreon, as well as the *magadis* and the *liqōnon* and the *sambuca*, are all ancient

<sup>1</sup> cf *Od* 1 138      <sup>2</sup> cf *Sa.* 59      <sup>3</sup> the adjectives are fem

<sup>4</sup> cf *Ibid* 175d

# LYRA GRAECA

130

Poll 3 50 Ἀνακρέων δὲ

δίτοκον

τὴν δις τεκοῦσαν

131

Ibid. 3 98 μετοχαὶ δὲ τέρπων ἀλλὰ καὶ ἔτερψεν τὸ γὰρ  
ἡδων Ἰωνικὸν καὶ τὸ

ἦσε

σπάνιον μὲν παρ' ἡμῖν, Ἀνακρέων δὲ αὐτὸ εἶρηκεν, Ἴων καὶ ποιητῆς  
ἀνὴρ

132

Poll 5. 96 [π τὰ κεφαλῆς κοσμήματα γυναικεῖα] σὺν δ' ἄν  
τροσθείης ιαὶ

κάλυκας

παρ' Ὀμήρου τε καὶ Ἀνακρέοντος

133

Ibid 2 103 πτύσμα τὰ δὲ ἀπ' αὐτοῦ ὀνόματα πτύειν,  
ἀπιπτύειν, καταπτύειν, κατὰπτυστον, ἀπίπτυστον Ἀνακρέων δὲ  
καὶ

καταπτύστην

εἴρηκε

134

Sch Aesch P. 1. 42 [ἄβροδιαίτων Λύδων] ἄβροδιαίτοι δ-  
οῦτοι ὄθεν καὶ τὸ παρα Ἀνακρέοντι

Λυδοπαθείς τινες

ἀντὶ τοῦ ἡδυπαθείς



## ANACREON

### 130

Pollux *Vocabulary*: Anacreon uses δίτοκος to mean her  
that has twice brought forth

### 131

The Same. The participles are *τέρπων* 'pleasing'—and there is the aorist *ἔτερψεν* 'he pleased'—, *ἡδων* 'pleasing,' which is Ionic, and the aorist *ἥσε*

he pleased

though rare with us, occurs in Anacreon who was an Ionian and a poet

### 132

The Same [on women's head-adornments] And you might  
add the

flower-cups

used by Homer and Anacreon.

### 133

The Same *πτύσμα* 'spittle' the words that come from it are *πτύειν* 'to spit,' *ἀποπτύειν* 'to spit out,' *καταπτύειν* 'to spit upon,' *κατάπτυστος* 'contemptible,' *ἀπόπτυστος* 'detestable', Anacreon uses the separate feminine form *καταπτύστη*

contemptible

### 134<sup>1</sup>

Scholiast on Aeschylus ['soft-living Lydians'] They live softly, whence Anacreon's phrase

Lydian-like persons

meaning 'luxurious'

<sup>1</sup> cf Ath 15 690 c, Eust 1144 14

# LYRA GRAECA

135

Sti 14 633 [π 'Ιωνίας] Τέω δὲ 'Αθάμας μὲν πρότερον  
(ἔκτισεν), διόπερ

'Αθαμαντίδα

καλεῖ αὐτὴν 'Ανακρέων

136

Poll 6 21 ἀπὸ δὲ οἴνου καὶ οἶνοπότης καὶ

οἶνοπότις

γυνή ὡς 'Ανακρέων <sup>1</sup>

137

Ibid. 6 23 καὶ

οἶνηρὸς θεράπων

παρὰ 'Ανακρέοντι.

138

Hesych γυναικες εἰλίποδες καὶ 'Ανακρέων

πλέξαντες μηροῖς πέρι μηρούς <sup>2</sup>

139

Sch Ap Rh 3 106 [τῆς δ' Ἥρη ραδινῆς ἐπεμάσαστο χειρός]  
ῥαδινῆς τρυφερῆς, 'Ανακρέων δὲ ἐπὶ τάχους ἔταξε τὸ ραδινόν

ραδινούς πώλους

140

Choer 2 555 σημειούμεθα παρὰ τῷ ποιητῇ τό 'τά μοι  
ῥερωπυμένα κεῖται' (Od 6. 59) . καὶ τό

ρεραπισμένα νῶτα <sup>3</sup>

παρὰ τῷ 'Ανακρέοντι

<sup>1</sup> cf 119 <sup>2</sup> B mss περὶ μηροῖσι παρὰ μηρούς <sup>3</sup> mss  
-μένω (οἱ -μένος) νῶ, -μένω νῶτω (οἱ -τον), -μένων ὥτων

## ANACREON

135

Strabo *Geography* [on Ionia] The first founder of Teos was Athamas, and that is why Anacreon calls it

Athamantid

136

Pollux *Vocabulary* From οἶνος 'wine' . οἶνοπότης 'wine-bibber,' and οἶνοπότις

wine-bibbing woman

in Anacreon

137

The Same . And

wine-server

in Anacreon

138

Hesychius *Glossary* γυναῖκες εἰλίποδες 'shambling women' and Anacreon says

twining thigh with thigh

139

Scholast on Apollonius of Rhodes *Argonautica* ['Hera clasped her soft hand'] ῥαδιωῆς 'soft, tender', but Anacreon uses it to mean 'swift'<sup>1</sup>.

slender colts

140<sup>2</sup>

Chocroboscus on Theodosius *Canons* . We remark in Homer the phrase 'the soiled clothes which I have by me' and in Anacreon

befloggèd back

<sup>1</sup> the explanation is hardly correct      <sup>2</sup> cf. Bek *An* 3  
1287, Cram *A O* 4 415 4, 135 17, Hdn *Ald Cyn* 194,  
Sch *Od* 6 59

# LYRA GRAECA

141

Seiv Verg *Aen* 11 550 ['caroque onei timet'] Anacreon

φόρτον ἔρωτος,<sup>1</sup>

id est *onus amoris*

142

Sch Ap Rh 1 789 [καλῆς διὰ παστάδος] καλῆς δὲ  
ἦτοι ὅτι βασιλεία τὰ οἰκήματα ἢ ὅτι ἐρωτικά τοιαῦτα γὰρ τὰ τῶν  
ἐρωμένων ὡς καὶ Ἀνακρέων ἐπὶ ἐρωμένης φησὶν

143

Poll 6. 107 Ἀνακρέων δὲ καὶ μύρτοις στεφανοῦσθαι φησι καὶ  
κοριάννοις καὶ λύγῃ καὶ Ναυκρατίτῃ<sup>3</sup> στεφάνῳ σάμψυχος οὗτος  
ἦν καὶ ἀνῆψ, ὡς καὶ Σαπφὼ καὶ Ἀλλαιῖος

144

Him Oi 3 3 [πρὸς Βασίλιον] Χαῖρε φίλον φάος χαρίεντι  
μειδιόν προσώπῳ μέλος γάρ τι λαβὼν ἐκ τῆς λύρας εἰς τὴν σὴν  
ἐπιδησίαν προσάσσομαι, ἡδέως μὲν ἂν πείσας καὶ αὐτοὺς τοὺς λόγους  
λύραν μοι γενέσθαι καὶ ποίησιν, ἵνα τι κατὰ σοῦ νεανιεύσωμαι,  
ὅποιον Σιμωνίδης ἢ Πίνδαρος κατὰ Διονύσου καὶ Ἀπολλωνος ἐπεὶ  
δὲ ἀγέρωχοί τε ὄντες καὶ ὑψαυχένης ἄφετοί τε καὶ ἔξω μέτρων  
ἀθύρουσιν, ὀλίγα παρακαλέσας τὴν ποίησιν δοῦναί μοι τι μέλος  
Τήϊον ταύτην γὰρ φιλῶ τὴν Μοῦσαν ἐκ τῶν ἀποθέτων τῶν  
Ἀνακρέοντος σοὶ φέρων τὸν ὕμνον ἔρχομαι, καὶ τι καὶ αὐτὸς  
προσθεῖς τῷ ᾄσματι ὦ φάος Ἑλλήνων καὶ τῶν ὕσσι Παλλάδος  
ἱερὸν δάπεδον Μουσάων τε ἄλση νεμόμεθα

<sup>1</sup> B, cf *Bat* 78, Nonn 4 118 mss φορτίον ἔρ <sup>2</sup> B, cf  
45 mss αὐτῷ <sup>3</sup> cf 95

<sup>1</sup> Europa on the bull <sup>2</sup> quotation apparently lost  
208

## ANACREON

### 141

Servius on the *Aeneid* ['and fears for his dear burden'  
Camilla] Compare Anacreon.

a burden of love <sup>1</sup>

### 142

Scholast on Apollonius of Rhodes *Argonautica* ['through  
the beautiful sleeping-chamber'] 'beautiful' either  
because the room was royal, or because it was connected with  
love, for that is how we speak of what belongs to our beloved.  
So Anacreon of the woman he loved <sup>2</sup>

### 143

Pollux *Vocabulary* According to Anacreon they used to  
crown themselves with myrtle, and coriander, and willow,  
and with the wreath of Naucratis, which was majoram,  
and also with anise, which is mentioned both by Sappho and  
by Alcaeus

### 144

Himerius *Declamations* [to Basilus] Hail 'dear light that  
smilest with so fair a face, for I will take a tune from the lyre  
to sing in honour of your visit, and though I would rather  
prevail upon the actual words to be my lyre and poesy so  
that I might sing you some wanton thing such as Simonides  
or Pindar sang to Dionysus and Apollo, I will content myself,  
since the words are proud and haughty and unmanageable and  
flusk it outside the limits of metre, with inviting Poesy to  
give me some tune of Teos, which is a Muse I love, and bring  
you this song of praise from the stores of Anacreon,<sup>3</sup> adding  
to it something of my own O light of Greece and of all us  
who dwell in the holy plain of Pallas and the groves of the  
Muses .

<sup>3</sup> or omit as a gloss 'from the rejected or apocryphal poems  
of A'

# LYRA GRAECA

145

Ibid 4. 3 [πρὸς Κερβώριον] φέρε οἶνον, ἐπειδὴ καὶ ἡμᾶς, ὧ παῖδες ὥσπερ τις θεός, ὅδε ὁ ἀνὴρ φαίνει, οἷον· τοιγὰρ πολλάκις εἰς ἀνθρώπων εἶδη μορφάς τε πικρίας ἀμείβιντες πόλεις τε εἰς μέσας καὶ δῆμους ἄγουσιν ἀνθρώπων ὕβριν τε καὶ εὐνοσίχνην ἐφορῶντας,<sup>1</sup> ὅα" Ὀμηρος μὲν Ἀθηνᾶν Διόυσσον δὲ Ἀνακρέω· Εὐριπίδης τε ἔδειξεν.

146

Zenob *Paroem* 1. 123 Μέγα φρονεῖ μῦλλον ἢ Πηλεὺς ἐπὶ τῇ μαχαίρῃ μέμνηται ταύτης Ἀνακρέων καὶ Πίνδαρος ἐν Νεμεονίαις φασὶ δὲ αὐτὴν ὑπὸ Ἑφάιστου γενεζμένην δᾶρον Πηλεῖ σωφροσύνης ἕνεκα παρὰ θεῶν δοθῆναι ἢ χροῶμενος πάντα κατ' ἄρθου καὶ ἐν ταῖς μάχαις καὶ ἐν ταῖς θήραις

147

Fulg *Myth* 1 25 Iuppiter enim, ut Anacreon antiquissimus auctor scripsit, dum adversus Titanas, id est Titani filios qui frater Saturni fuerat, bellum adsumeret et sacrificium Caelo fecisset in victoriae auspiciū aquilae sibi adesce prosperum vidit volatum Pio quo tam felice onine, praesertim quia et victoria consecuta est, in signis bellicis sibi aquilam auream fecit, tutelaeque suae virtuti dedicavit, unde et apud Romanos huiusmodi signa tracta sunt

148

Sch Hor *Od* 4 9 9 [nec si quid olim lusit Anacreon] delevit aetas] Anacreon satiram scripsit, amicus Lysandri<sup>2</sup> alii dicunt quod scripsit Circeen et Penelopen 'in uno laborantes'

<sup>1</sup> *Od* 17 487 mss here ἐφέποντας <sup>2</sup> perh in inimicum *Lysandrium*

<sup>1</sup> cf. Ars 351, *Paroem* Miller *Mel* 366 <sup>2</sup> perh belongs

## ANACREON

### 145

The Same [to Cerbonius] Come then, my children, since this man illumines us like a God such as poets clothe in mortal guise and various shapes and bring into towns and cities 'to note the lawlessness or orderliness of man,' such as Homer makes Athena, and Anacreon and Euripides make Dionysus

### 146<sup>1</sup>

Zenobius *Proverbs* 'Prouder than Peleus of his sword' — this proverb is mentioned by Anacreon and by Pindar in his *Nemæans* (4 95); it is said that the sword was made by Hephaestus and given to Peleus by the Gods because of his virtuous behaviour, and by using it he always succeeded whether in battle or the chase

### 147

Fulgentius *Mythologies* For according to Anacreon, a most ancient authority, when Zeus took arms against the Titans—that is the sons of Titan brother of Saturn or Cronus—and had made sacrifice to Heaven, he saw an eagle fly in such a way as to make a favourable omen of his victory, and for this happy augury, and the more because it was followed by victory, he made a golden eagle upon his war-standards, and consecrated it as a protection to his valour, whence are derived the Roman standards of the like sort<sup>2</sup>

### 148

Scholiast on Horace ['nor has Time destroyed the playful work of old Anacreon'] Anacreon wrote a satire (on his enemy Lysander?) Some authorities say that he wrote the story of Circe and Penelope 'loving the same man'<sup>3</sup>

to a later Anacreon<sup>3</sup> Hor. Od. 1 17 18 *et fide Teia | dices laborantes in uno | Penelopen utramque Circe*, A evidently wrote a well-known poem on this theme

# LYRA GRAECA

149

*A P 7 226* Ανακρέοντος Τηίου εἰς Ἀγάθωνα στρατιώτην ἐν Ἀβδήροις

Ἀβδήρων προθανόντα τὸν αἰνοβίην Ἀγάθωνα  
πᾶσ' ἐπὶ πυρκαϊῆς ἥδ' ἐγόησε πόλις.<sup>1</sup>  
οὔτινα γὰρ τοιόνδε νέων ὁ φιλαίματος Ἀρης  
ἠνάρισε στυγερῆς ἐν στροφάλλιγι μάχης.

150

*Ibid 7. 160* εἰς Τιμόκριτον ἀριστεύσαντα Ἀνακρέοντος

Κάρτερος ἐν πολέμοις Τιμόκριτος, οὐ τότε  
σῆμα.  
Ἀρης δ' οὐκ ἀγαθῶν φείδεται ἀλλὰ κακῶν.

151

*Ibid 6 134* ἀνάθημα Ἀνακρέοντος

Ἡ τὸν θύρσον ἔχουσ' Ἑλικωνιάς, ἥ τε παρ'  
αὐτὴν  
Ξανθίππη, Γλαύκη τ' ἥ'ς σχερὸν<sup>2</sup> ἐρχομένη  
ἔξ ὄρεος χωρεῦσι, Δεωνύσῳ δὲ φέρουσι  
κισσὸν καὶ σταφυλὴν πίονα καὶ χίμαρον<sup>3</sup>

152

*Ibid. 135* ἀνάθημα τῷ Διὶ παρὰ Φειδόλα τοῦ αὐτοῦ

Αὐτὰ Φειδόλα ἵππος ἵπ' εὐρυχόροιο Κορίνθου  
ἄγκειται Κρονίδα μνᾶμα ποδῶν ἀρετᾶς<sup>4</sup>

<sup>1</sup> Wakefield mss ἐ36 π <sup>2</sup> E (Thewrewk θ' ἡ 's) mss  
εἰς χορὸν, ἥ σχεδὸν B ἐ.σχεδὼ <sup>3</sup> mss Διωνύσῳ <sup>4</sup> αὐτὰ  
E, cf. Paus mss οὗτος

<sup>1</sup> cf Suid προθανόντα, ἠνάρισεν <sup>2</sup> this and the following  
inscriptions must have either formed part of a collection



## ANACREON

149<sup>1</sup>

*Pulutine Anthology*<sup>2</sup>. Anacreon of Teos on the soldier Agathon, at Abdera

The doughty Agathon who died for Abdera, was mourned at his pyre by all this town, for blood-loving Ares never slew in the whirl of hateful battle such a youth as he

150

The Same On Timocritus for distinguished valour, by Anacreon:

This is the tomb of Timocritus, a staunch man in the wars; for it is the craven, not the brave, that are spared by Ares

151

The Same A dedication, by Anacreon

She with the thyise is Heliconias, she next her Xanthippè, and she that is joining the others Glaucè, and they come from the hill with ivy and a fat bunch of grapes and a kid for Dionysus<sup>3</sup>

152

The Same A dedication to Zeus by Pheidolas, by the same

This mare of Pheidolas from spacious Counth is set up as a memorial of the prowess of her legs<sup>4</sup>

of A's works made by himself, or been collected from later unsigned monuments, if the latter, they are not certainly his 'title of dedicatory picture or plaque'<sup>4</sup> cf Paus 6 13 5 ἡ ἵππος ὄνομα μὲν . ἔχει Αὔρα, 'the mare's name was *Breeze*', she lost her rider and won by herself

# LYRA GRAECA

153

Ibid 136 ἀνάθημα τοῦ αὐτοῦ

Πρῆξιδίκη μὲν ἔρεξεν, ἐβούλευσεν δὲ Δύσηρις  
εἴμα τόδε· ξυνὴ δ' ἀμφοτέρων σοφίη.

154

Ibid 137 ἀνάθημα τῷ Ἀπόλλωνι παρὰ Ναυκράτους τοῦ αὐτοῦ

Πρόφρων, ἀργυρότοξε, δίδου χάριν Αἰσχύλου  
νιῶ  
Ναυκράτει εὐχώλας τάσδ' ὑποδεξάμενος.

155

Ibid 138 τοῦ αὐτοῦ <sup>1</sup>

Πρὶν μὲν Καλλιτέλης μ' ἰδρύσατο· τόνδε δ'  
ἐκείνου  
ἔκγονοι ἐστήσαντ' οἷς χάριν ἀντιδίδου <sup>2</sup>

156

Ibid 139 ἀνάθημα παρὰ Πραξαγόρου τοῦ αὐτοῦ

Πραξαγόρας τάδε δῶρα θεοῖς ἀνέθηκε Λυκαίου  
υἱός· ἐποίησεν δ' ἔργον Ἀναξαγόρας.

157

Ibid 140 ἀνάθημα παρὰ Μελάνθου τῇ Σεμέλῃ τοῦ αὐτοῦ

Παίδι φιλοστεφάνῳ Σεμέλας <μ'> ἀνέθηκε  
Μελαιθός  
μῦμα χόρου νίκας υἱὸς Ἀρηιφίλου.<sup>3</sup>

<sup>1</sup> Lemma adds (incorrectly) ὁμοίως ἢ ἀνάθημα τῷ Ἀπόλλωνι.

<sup>2</sup> ἐστήσαντ' mss ἔστασαν, stone ἔστησαν

<sup>3</sup> μ' Heck .  
φιλοστεφάνῳ Baines mss νου

## ANACREON

153<sup>1</sup>

The Same A dedication ; by the same

This robe was made by Praxidicè and designed by  
Dysēius the art of it is common to them both

154

The Same A dedication to Apollo by Nauciates, by the  
same

Lord of the Silver Bow, hearken to these prayers,  
and give thy gracious thanks to Nauciates son of  
Aeschylus

155

The Same · By the same

I was first set here in effigy by Calliteles, this  
later image of me is put up by his children, to whom  
give thou thanks<sup>2</sup>

156<sup>3</sup>

The Same A dedication by Piaxagoras, by the same ·

These gifts to the Gods are the offering of  
Piaxagoras son of Lycaeus, and the work of  
Anaxagoras

157

The Same A dedication by Melanthus to Semele, by the  
same

I was set up to the gailand-loving son of Semele  
by Melanthus son of Aiephilus in memory of the  
victory of his chorus

<sup>1</sup> cf. Suid. εἴμα, Sim 24    <sup>2</sup> a herm with what appears to  
be an incorrect restoration (omitting μ') of this inscr., in  
etteis dating 460-445, has been found at Athens, *C I A* 1  
381    <sup>3</sup> cf. Paus 5 23 3

# LYRA GRAECA

158

Ibid 141 ἀνάθημα τῇ Ἀθηνῇ τοῦ αὐτοῦ

Ρυσαμένη Πύθωνα δυσηχέος ἐκ πολέμοιο  
ἀσπίς Ἀθηναίας ἐν τεμένει κρέμμαι<sup>1</sup>

159

Ibid 142 ἀνάθημα τῷ Διονύσῳ τοῦ αὐτοῦ

Σάν τε χάριν, Διόνυσε, καὶ ἀγλαὸν ἄστει κόσμον  
Θεσσαλίας μ' ἀνέθηκ' ἀρχὸς Ἐχεκρατίδας.

160

Ibid. 143 ἀνάθημα τῷ Ἑρμῇ παρὰ Τιμώνακτος τοῦ αὐτοῦ

Εὐχεο Τιμώνακτι θεῶν κήρυκα γενέσθαι  
ἥπιον, ὅς μ' ἐρατοῖς ἀγλαίην προθύροις  
Ἑρμῇ τε κρείοντι κατέσσατο τὸν δ' ἐθέλοντα  
ἄστῶν καὶ ξείνων γυμνασίῳ δέχομαι.

161

Ibid 6 346 Ἀνακρέοντος

Τελλία ἱμερόεντα βίον πόρε, Μαιάδος νιέ,  
ἀντ' ἐρατῶν δώρων τῶνδε χάριν θέμενος·  
δὸς δέ μιν εὐθυδίκων Εὐωνυμέων ἐνὶ δῆμῳ  
ναίειν αἰῶνος μοῖραν ἔχοντ' ἀγαθῆς<sup>2</sup>

<sup>1</sup> B sugg cf A P 6 264 2 mss -ται Ἀθηναίας Stadttn  
mss ης <sup>2</sup> Τελλίη Reis mss τε λαιαι B Τελλίδι ἀγαθῆς  
Barnes : mss -ην

## ANACREON

158<sup>1</sup>

The Same : A dedication to Athena , by the same

I who hang here in the precinct of Athena am the shield which brought Python safe home from ill-sounding war

159

The Same A dedication to Dionysus , by the same

To thy honour, Dionysus, and as a fine adornment of the city was I set up by Echekratidas lord of Thessaly<sup>2</sup>

160

The Same . A dedication to Hermes by Timōnax , by the same

Pray you that the Herald of the Gods be kind to Timonax, who set me up to the Lord Hermes as an adornment of the pretty porch ; I receive into my gymnasium any who will come, friend or stranger

161

The Same Anacreon :

In gratitude for these pretty gifts, O Son of Maia, send Tellias a life to be desired, and grant he may dwell among the upright-ruling people of Euonymia<sup>3</sup> enjoying the lot of happy days.<sup>4</sup>

<sup>1</sup> cf Suid δουσυχίς      <sup>2</sup> cf Thuc 1 111      <sup>3</sup> a deme of Attica      <sup>4</sup> insci for a statue of Hermes (set up by a resident-alien outside his house, Wil)

# LYRA GRAECA

162

Pind. 7 263 εἰς Κληνορίδην ἱασηγήσαντα Ἀλκίνοος Τηλείου  
 Καὶ σέ, Κληνορίδην, πόθος ὤλεσε πατρίδος αἵης  
 θαρσήσαντα Νότου λαίλαπι χειμερίῃ·  
 ὥρῃ γάρ σε πέδῃσεν ἀνέγγυος· ὑγρὰ δὲ τὴν σὴν  
 κύματ' ἀπ' ἡμερτὴν ἔκλυσεν ἡλικίην.

163

Bek. An 1 373. 28

ἀκταινῶσαι

ἀντὶ τοῦ ὑψῶσαι καὶ ἐξῆραι καὶ μετεωρίσαι πεποίηται δὲ οὕτως  
 ἔστι δένδρον ὃ καλεῖται ακτή ἀρ' οὗ τὰ ἀκόντα τέμνεται οὕτως  
 Ἀνακρέων

161

Eust 932 1 [Il 13 281 ἐπ' ἀμφοτέρους πόδας ἵζει] καὶ ὅτι  
 τοὺς οὕτως ἵζοντας ἐπ' ἀμφοτέρους πόδας καὶ γονυκρίτους τηνι-  
 καῖτα δριυέας ἐστὶ προσεῖπεῖν, καθὼ καὶ οἱ παλαιοὶ δηλοῦσιν, ἐν  
 οἷς φασιν ὅτι

γονυκροτοί

οἱ βλασιεῖ Ἀνακρέων δὲ κέχρηται ἐπὶ δειλῶν.

165

Ap Adv Bek An 2 572 14 τούτοις δὲ ἐπιστήσας ὁ  
 Τρύφαν ἐξίηται περὶ τοῦ μεγάλυστί,

ἱρωστί

παρὰ Ἀνακρέωντος

<sup>1</sup> perh to be ascribed to Leonidas of Tarentum

<sup>2</sup> this

## ANACREON

162

The Same On Cleenorides lost at sea, by Anacreon <sup>1</sup>

Thou too, Cleenorides, didst put thy trust in the  
winty blast of the Southwind and wast slain by thy  
love of thy home, for the season with whom is no  
covenanting had kept thee fast, and now the wet  
waves have washed away thy pleasant youth

163

Bekker *Inedita* ἀκταιώσαι

to uplift

meaning to raise, to lift, to elevate, and it is formed thus —  
there is a tree called ἀκτέα or ἀκτῆ 'elder,' from which they  
make darts <sup>2</sup>, so Anacreon.

164

Eustathius on the *Iliad* ['sits on both feet'] because  
people who sit thus on both feet can be called sarcastically  
knock-kneed, as is shown by the ancient writers where they  
say that crooked-legged people are

knock-kneed

but Anacreon uses the word of cowards

165 <sup>3</sup>

Apollonius *Adverbs* [on adverbs in -στί] With this in view  
Tryphon investigated the forms μεγαλῶστί 'greatly' and  
ἰρῶστί

sacredly

in Anacreon

derivation is doubtful <sup>3</sup> of Sch. *Il.* 17. 20, Semon 24  
(Beigk), to whom it perhaps belongs

# LYRA GRAECA

166

Eust 1654 17 ἔστι φῶ τὸ λέγω, οὗ μετοχή ἀόριστος φάσας  
 ἄς κλῶ κλῶσας καὶ συγλοπή φάς, οἶον ὥσπερ καὶ

κλάς

φῆσι ('Ηρακλείδης) παρὰ Ἀνακρέοντι

167

*E M* 707 50 καὶ

σαλαίζειν<sup>1</sup>

Ανακρέων ἐπὶ τοῦ θρηνεῖν

168

Sch *Il.* 13 227 [γυνύμνους ἀπολέσθαι] τινες ἀθρηνήτους

ὑμνον

γὰρ καὶ Ἀνσέρων τὸν θρῆνον φησιν

169

Hdn π μον λέξ 11 26

Φίλλος

παρὰ Ἀνακρέοντι τὸ ὕμνα

<sup>1</sup> mss al-o σαλαμβίζειν



## ANACREON

166

Eustathius on the *Odyssey* φῶ is equivalent to λέγω 'to say,' and has an aorist participle φάσας—ἄς κλῶ has κλάσας—by shortening, φάς, as just as Heraclides quotes the form κλάς

having broken off

from Anacreon.

167<sup>1</sup>

*Etymologium Magnum*: And σαλαίζειν is used by Anacreon meaning

to wail

168

Scholiast on the *Iliad* ['perish unpraised']. according to some authorities, 'unlamented', Anacreon uses ὕμνος

song of praise

to mean a dudge

169<sup>2</sup>

Herodian *Words without Parallel*

Phyllus

is a proper name in Anacreon<sup>3</sup>

<sup>1</sup> cf. Oion 148. 5    <sup>2</sup> the ancient song book known as the *Anacreontea* will form part of vol. III    <sup>3</sup> the names Phyllo and Philleas occur in inscriptions, and Phyllus in Herodas 3. 60

## ΛΑΣΟΥ

### Βίος

Hdt. 7. 6 τοῦτο δὲ Πεισιστρατιδέων οἱ ἀναβιβηκότες ἐς Σοῦσα, τῶν τε αὐτῶν λόγων ἐχόμενοι τῶν καὶ οἱ Ἀλευάδαι καὶ δὴ τι πρὸς τούτοις ἔτι πλέον προσορέγοντό οἱ, ἔχοντες Ὀνομάκριτον, ἄνδρα Ἀθηναῖον χρησμολόγον τε καὶ διαθέτην χρησμῶν τῶν Μουσαίου. ἀναβιβήκεσαν γὰρ τὴν ἐχθρὴν προκαταλυσάμενοι· ἐξηλάσθη γὰρ ὑπὸ Ἰππάρχου τοῦ Πεισιστράτου ὁ Ὀνομάκριτος ἐξ Ἀθηνέων, ἐπ' αὐτοφώρῳ ἁλούς ὑπὸ Λάσου τοῦ Ἑρμιονέος ἐμποιέων ἐς τὰ Μουσαίου χρησμόν, ὥς αἱ ἐπὶ Λήμνου ἐπικείμενοι νῆσοι ἀφανιζοίατο κατὰ τῆς θαλάσσης διὸ ἐξήλασέ μιν ὁ Ἰππαρχος, πρότερον χρεώμενος τὰ μάλιστα. τότε δὲ συναναβάς, ὅπως ἀπίκοιτο ἐς ὄψιν τὴν βασιλέως, λεγόντων τῶν Πεισιστρατιδέων περὶ αὐτοῦ σεμνοὺς λόγους κατέλεγε τῶν χρησμῶν.

Αἱ Γesp 1410 (Φιλοκλέων καὶ Ἀρτόπωλις)·

ΦΙ. Μὰ Δι', ἀλλ' ἄκουσον ἥν τί σοι δόξω λέγειν.

Λᾱσός ποτ' ἀντεδίδασκε καὶ Σιμωνίδης·  
ἔπειθ' ὁ Λᾱσος εἶπεν, ὀλίγον μοι μέλει.

Thom Mag Vit Pind ἡ δὲ Μυρτὸ ἐγαμήθη Σκοπελίνῳ τῷ αὐλητῇ, ὃς τὴν αὐλητικὴν διδασκων τὸν Πίνδαρον, ἐπεὶ εἶδε μείζονος ἕξωος ὄντα,

## LASUS

### LIFE

Herodotus *Histories* Moreover those of the Peisistratids who had repaired to Susa were as insistent (that the Persians should invade Greece) as the Aleuadae, indeed more so, having with them a soothsayer and expounder of the oracles of Musaeus, the Athenian Onomacritus. This man, who had been expelled from Athens, despite his former friendship for him, by Peisistratus' son Hipparchus, when Lasus of Hermione caught him in the act of foisting into the writings of Musaeus an oracle to the effect that the islands off Lemnos would disappear under the sea, had now become reconciled with the Peisistratids and come up with them to Susa to have audience of the King, and being given a flattering testimonial by his old friends repeated to him some of the oracles.

Aristophanes *Wasps* (PHILOCLEON and THE BAKER'S WENCH)

PHIL. No, no, just listen, and you'll understand. One day Lasus and Simonides were in for the chorus-prize, and when it was all over Lasus exclaimed 'I don't mind a bit.'

Thomas Magister *Life of Pindar*. Myrto was married to the flute-player Scopelinus, who taught Pindar the flute, and finding in the course of his

# LYRA GRAECA

παρέδωκε Λάσῳ τῷ Ἑρμιονεῖ μελοποιῶ, παρ' ᾧ  
τὴν λυρικὴν ἐπαιδεύθη.

Theon Smyrn *Math* [π. τῶν συμφωνιῶν]  
ταύτας δὲ τὰς συμφωνίας οἱ μὲν ἀπὸ βαρῶν  
ἡξίουں λαμβάνειν, οἱ δὲ ἀπὸ μεγεθῶν, οἱ δὲ ἀπὸ  
κινήσεων. Λᾶσος δὲ ὁ Ἑρμιονεύς ὥς φασι . . .  
συνέπεσθαι τῶν κινήσεων τὰ τάχη καὶ τὰς βρα-  
δυτήτας δι' ὧν αἱ συμφωνίαι.

Plut *Mus* 29 Λᾶσος δ' ὁ Ἑρμιονεύς εἰς τὴν  
διθυραμβικὴν ἀγωγὴν μεταστήσας τοὺς ῥυθμοὺς  
καὶ τῇ τῶν αὐλῶν πολυφωνία κατακολουθήσας  
πλείοσί τε φθόγγοις καὶ διερριμμένοις χρησά-  
μενος εἰς μετάρθεσιν τὴν προὑπάρχουσαν ἤγαγε  
μουσικὴν.

Sch Pind *Ol* 13. 26 b [ταὶ Διονύσου πόθεν  
ἐξέφανεν | σὺν βοηλάτα χάριτες διθυράμβῳ,]  
οὕτως ἀκουστέον· αἱ τοῦ Διονύσου διθυράμβων  
ἐν Κορίνθῳ ἐφάνησαν χάριτες, τουτέστι τὸ σπου-  
δαιότατον τῶν Διονύσου διθυράμβων ἐν Κορίνθῳ  
πρῶτον ἐφάνη· ἐκεῖ γὰρ ὥράθη ὁ χορὸς <ὁ>  
ὀρχούμενος· ἔστησε δὲ αὐτὸν πρῶτος Ἀρίων ὁ  
Μηθυμναῖος, εἴτα Λᾶσος<sup>1</sup> ὁ Ἑρμιονεύς.

Suid Λᾶσος·<sup>2</sup> Χαρβίνου, Ἑρμιονεύς, πόλεως  
τῆς Ἀχαΐας, γεγονὼς κατὰ τὴν νη' Ὀλυμπιάδα,  
ὅτε Δαρεῖος ὁ Ὑστάσπου τινὲς δὲ τοῦτον συνα-  
ριθμοῦσι τοῖς ζ' σοφοῖς ἀντὶ Περιάνδρου. πρῶτος  
δὲ οὗτος περὶ μουσικῆς λόγον ἔγραψε, καὶ διθύ-

<sup>1</sup> mss Λάσος

<sup>2</sup> mss Λάσος

## LIFE OF LASUS

lessons that his pupil had unusual ability, passed him on to the lyric poet Lasus of Hermione to learn the lyre <sup>1</sup>

Theon of Smyrna *Exposition of Things Mathematical in Plato* [on the musical intervals] These intervals some writers thought to be derived from varying weight, others from varying size, others from varying vibrations Lasus of Hermione is said . . . to have investigated the various rates of vibration which produce the different intervals <sup>2</sup>

Plutarch *Music* It was Lasus of Hermione who by transferring the rhythms (prosodiac, choee, and bacchius) to the sphere of the dithyramb, and by adapting to it, in imitation of the polyphony of the flute, a more extensive and at the same time more finely divided scale, produced a change in the existing system of music

Scholias on Pindar ['whence sprang the graces of Dionysus and their ox-winning dithyramb?'] We are to understand it thus —the graces of the dithyrambs of Dionysus appeared at Corinth, that is, the finest of Dionysus' dithyrambs first appeared there For it was at Corinth that the dancing-chorus first appeared, and the originator of it was Anon of Methymna, who was followed by Lasus of Hermione

Suidas *Lexicon*: Lasus —Son of Charbinus, of Hermione a city of Achaea, flourished in the 58th Olympiad (B.C. 548-545) in the reign of Darius son of Hystaspes He is reckoned by some authors among the Seven Wise Men in the place usually given to Periander He was the first writer on

<sup>1</sup> cf Eust *Proem Pind* 27    <sup>2</sup> cf Aristox. *Harmon. El* 1 p 3 Meibom, Mart Capell *Nupt.* 9 93b Kopp

ραμβον εἰς ἄγωνα εἰσήγαγε, καὶ τοὺς ἐριστικούς  
εἰσηγήσατο λόγους.

Ath 8 338 b [π. ἰχθύων]. οἶδα δὲ καὶ ἃ ὁ  
Ἑρμιονεὺς Λᾶσος ἔπαιξε περὶ ἰχθύων, ἅπερ  
Χαμαιλέων ἀνέγραψεν ὁ Ἡρακλεώτης ἐν τῷ περὶ  
αὐτοῦ συγγράμματι λέγων ὧδε 'Τὸν Λᾶσόν'  
φησι 'τὸν ὠμὸν ἰχθὺν ὁπτόν εἶναι φάσκειν'  
θαυμαζόντων δὲ πολλῶν ἐπιχειρεῖν λέγειν ὥς ὃ  
ἔστιν ἀκούσαι τοῦτό ἐστιν ἀκουστὸν καὶ ὃ ἐστιν  
νοῆσαι τοῦτό ἐστιν νοητόν· ὡσαύτως οὖν καὶ ὃ  
ἔστιν ἰδεῖν τοῦτ' εἶναι ὁπτόν· ὥστ' ἐπειδὴ τὸν  
ἰχθὺν ἦν ἰδεῖν, ὁπτόν αὐτὸν εἶναι. καὶ παίζων  
δὲ ποτε ἰχθὺν παρὰ τινων ἀλιέων ὑφείλετο καὶ  
λαβὼν ἔδωκέ τιμι τῶν παρεστώτων. ὀρκίζοντος  
δὲ ὥμοσεν μὴτ' αὐτὸς ἔχειν τὸν ἰχθὺν μὴτ' ἄλλω  
συνειδέναι λαβόντι, διὰ τὸ λαβεῖν μὲν αὐτὸν  
ἔχειν δὲ ἕτερον, ὃν ἐδίδαξεν ἀπομόσαι πάλιν ὅτι  
οὐτ' αὐτὸς ἔλαβεν οὐτ' ἄλλον ἔχοντα οἶδεν·  
εἰλήφει μὲν γὰρ ὁ Λᾶσος εἶχεν δὲ αὐτός.

Plut. *Iu Puid* 5 ὥς οὖν πολλῶν κακῶν αἵτιον  
τὸ νόσημα τοῦτ' ὃν πειρατέον ἀποβιάζεσθαι τῇ  
ἀσκήσει . . . ἕτερος παρακαλεῖ κυβεύειν παρὰ  
πότον· μὴ δυσωπηθῆς μηδὲ δείσης σκωπτόμενος,  
ἀλλ' ὥσπερ Ξειοφάνης, Λάσου τοῦ Ἑρμιονέως  
μὴ βουλόμενον αὐτῷ συγκυβεύειν δειλὸν ἀποκα-  
λοῦντος, ὡμολογεῖ καὶ πάνυ δειλὸς εἶναι πρὸς τὰ  
αἰσχρὰ καὶ ἄτολμος.

<sup>1</sup> cf Diog L 1 1 42 ('son of Charmantides or Sisymbrius,  
or according to A11stoxenus, of Chaibinus) <sup>2</sup> cf Stob *App*  
4. 41 17, Gais. 'Solon took a man to task for dicing, and

## LIFE OF LASUS

music, and made the dithyramb competitive; he also introduced quibbles <sup>1</sup>

- Athenaeus *Doctors at Dinner* [on fish] I know too the sallies of Lasus of Hermione on this subject, as given by Chamaeleon of Heraclea in his *Account of Lasus*, where he says 'Lasus used to declare that raw fish was ὀπτός 'cooked,' and when, as many people did, his interlocutor showed his amazement, he tried to make out that since what is to be heard is ἀκουστός or 'audible' and what is to be thought is νοητός or 'conceivable,' therefore, since a fish is to be seen, it is ὀπτός or 'visible' [which also means 'cooked'] And one day, by way of a joke, he purloined a fish from some fishermen, and gave it to one of the bystanders, and then took a solemn oath that he neither had it himself nor knew that anybody else had taken it, which he was able to do because he had taken it himself and another man had it, and this man had his instructions to swear that he neither had taken it himself nor knew that anybody else had it—which he in like manner could do because he had it and Lasus had taken it

Plutarch *False Shame* This disease, then, being the cause of many ills, it behoves us to eradicate by treatment. Suppose, for instance, a fellow-guest asks you to play dice over the wine. Do not be put out of countenance or be afraid you are being made fun of, but imitate Xenophanes, who when Lasus of Hermione called him a coward for refusing to play dice with him, agreed that he was a coward, and a great coward, over unseemly things <sup>2</sup>

when he pleaded that the stakes were small, rejoined 'Ah! but not the habit'

## LYRA GRAECA

Stob Fl 29 70 ἐκ τῶν Ἀριστοτέλους Χρειῶν  
Λᾶσος ὁ Ἑρμιονεὺς ἐρωτηθεὶς τί εἴη σοφώτατον  
‘Ἡ πεῖρα’ ἔφη.

Hesych Λασίσματα <σοφίσματα><sup>1</sup> ὡς σοφί-  
στου τοῦ Λάσου καὶ πολυπλόκου.

See also Tz Prol Lyc. 252, Mar Par 46

## ΛΑΣΟΤ

### 1 Ὕμνος εἰς τὴν ἐν Ἑρμιόνι Δήμητρα

Ath. 14. 624e [π τῆς Αἰολέων ἁρμονίας] τὸ δὲ τῶν Αἰολέων  
ἦθος ἔχει τὸ γαῦρον καὶ ὀγκῶδες, ἔτι δὲ ὑπόχαυρον ὁμολογεῖ δὲ  
ταῦτα ταῖς ἱπποτροφίαις αὐτῶν καὶ ξενοδοχίαις οὐ πανοῦργον δὲ  
ἀλλὰ ἐξηρητημένον καὶ τεθαρρηκός διὸ καὶ οἰκεῖόν ἐστ’ αὐτοῖς ἡ  
φιλοποσία καὶ τὰ ἐρωτικά καὶ πᾶσα ἡ περὶ τὴν δίκαιαν ἔνεσις  
διόπερ ἔχουσι τὸ τῆς ὑποδωρίου καλουμένης ἁρμονίας ἦθος αὕτη  
γὰρ ἐστι, φησὶν ὁ Ἡρακλείδης, ἣν ἐκάλουν Αἰολίδα, ὡς καὶ Λᾶσος  
ὁ Ἑρμιονεὺς ἐν τῷ εἰς τὴν <ἐν> Ἑρμιόνι Δήμητρα Ὕμνῳ λέγων  
οὕτως

Δάματρα μέλπω Κόραν τε Κλυμένοι’ ἄλοχον  
μελιβοίαν

ὕμνον ἀναγνῶν Αἰολῆδα<sup>2</sup>

ἄμ βαρύβρομον ἁρμονίαν.<sup>3</sup>

ταῦτα δ’ ὁδοῦσιν πάντες ὑποδῶρια τὰ μέλη

Ibid 10 455c [π ἀσίγμων ᾠδῶν] καὶ ὁ εἰς Δημήτρα δὲ ὁ  
ἐν Ἑρμιόνη ποιηθεὶς τῷ Λάσῳ ὕμνος ἀσιγμός ἐστιν, ὡς φησὶν  
Ἡρακλείδης ὁ Ποντικός ἐν τρίτῳ περὶ Μουσικῆς, οὗ ἐστὶν ἀρχή  
‘Δάματρα—ἄλοχον’

<sup>1</sup> E <sup>2</sup> ἀναγνῶν B = ἀνάγων, cf Hesych ἀγνεῖν, ἀγνεῖ  
mss ἀν Αἰολίδα <sup>3</sup> ἄμ E mss ἄμα



## LASUS

Stobaeus *Anthology* From the *Maxims* of Aristotle — When Lasus of Hermione was asked what was the cleverest<sup>1</sup> thing in the world, he replied 'Taking pains'

Hesychius *Glossary* Λασίσματα 'Lasisms' — sophistries or quibbling jests, Lasus being a 'sophist' or quibbler

## LASUS

### I HYMN TO THE HERMIONIAN DEMETER

Athenaeus *Doctors at Dinner* [on the Aeolian 'mode']. The Aeolian character, on the other hand, is one that gives itself airs and does the grand, and indeed is inclined to be conceited — which agrees with their horse breeding and their ways of entertaining guests —, there is no real wickedness in it, but it is high spirited and self-confident. And that is why the Aeolians are so given to wine, women, and luxurious living. Thus it is that they have the character of the mode known as Hypodorian, which is the same, according to Heracleides, as what they called Aeolian, as indeed Lasus of Hermione calls it in his Hymn to the Hermionian Demeter, which begins thus.

Demeter I sing and the Maiden that was the wife of Clymenus, leading a honey-voiced hymn by way of the deep noted mode Aeolian,  
though this is always sung as Hypodorian

The Same [on poems written without *s*] According to Heracleides of Pontus in the the 3rd Book of his *Treatise on Music*, Lasus' Hymn to the Hermionian Demeter also is asigmatic—the hymn which begins 'Demeter I sing'

<sup>1</sup> the Gk word implies the skill that comes of training

## LYRA GRAECA

### 2 Κένταυροι

Ath 10 455c ταῦτα ἂν σημειώσσιτ' ἂν τις πρὸς τοὺς νοθεύοντας Λάσου τοῦ Ἑρμιονέως τὴν ἄσιγμον ᾠδὴν, ἥτις ἐπιγράφεται Κένταυροι

### 3

Ac1 Γ' H 12 36 ἐοίεσσιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παίδων μὴ συνάδειν ἀλλήλοισι . . Λᾶσος δὲ δις ἑπτα λέγει

### 4

Id H 1 7 47 ἔριε δὲ καὶ τὰ τῶν λυγῶν ἔκγονα ὁμοίως (σκήμιοι) ὀνομάζεσθαι ἐν γοῖν τοῖς Λάσου λεγομένοις Διθυράμβοις οὕτως εὑρίσκεται εἰρημένον τὸ βρέφος τὸ τῆς λυγίδος.

### 5

Nat Com 1018 Fuit autem Sphinx Echidnae Typhonisque filia, ut scribit Lasus Hermioneus

## LASUS

### 2 THE CENTAURS

Athenaeus *Doctors at Dinner* [immediately before]. This might be pointed out to those who would reject as spurious the asiginatic ode of Lasus of Hermione entitled *The Centaurs*

### 3

Aelian *Historical Miscellanies* The ancients seem to vary as to the number of Niobe's children Lasus gives her seven of either sex

### 4

The Same *Natural History*: The young of the lynx, also, seem to be known as σκύλλοι 'whelps' For in the Dithyrambs attributed to Lasus, the cub of the lynx occurs under that name

### 5

Natalis Comes<sup>1</sup> *Mythology*: According to Lasus of Hermione the Sphinx was the daughter of Echidna and Typhon

<sup>1</sup> the *bona fides* of this author is open to doubt

## ΑΠΟΛΛΟΔΩΡΟΥ

### Βίος

Eust. *Prooem. Pind* 27 καὶ οὕτως οἰωνισάμενος (ὁ Πίνδαρος) ἔπειτα εἰς ποιητικὴν ἐτράπη, καθηγησαμένων αὐτῷ τοῦ μαθεῖν ἢ τοῦ Λάσου, ὡς εἴρηται, ἢ τοῦ Ἀθηναίου Ἀγαθοκλέους, ἢ Ἀπολλοδώρου, ὃν φασὶ καὶ προιστάμενον κυκλίων χορῶν καὶ ἀποδημοῦντα πιστεῦσαι τὴν διδασκαλίαν Πινδάρῳ παιδὶ ὄντι· τὸν δὲ εὖ τὸ πιστευθὲν διακοσμήσαντα περιβοηθῆναι.

### Ὕμνοι

Eliotian 3.6 τὸ τέριον τοῦ πίθους ἀντὶ τοῦ τὸ τέλος  
καὶ Ἀπολλοδώρου, ὁ τοὺς ὕμνους γράψας φησί

Τίς τοιῇδ' ἐν ὥρῃ  
ἦλθεν ἐπὶ τέρθρον θυράων ,

ἀντὶ τοῦ ἐπὶ τέλει τῶν θυρῶν.

## APOLLODORUS

### LIFE

Eustathius *Introduction to Pindar* Under such omens did Pindar turn to the art of poetry, having for guide therein either Lasus as aforesaid, or the Athenian Agathocles, or else Apollodorus, of whom we are told that having to absent himself from the city when he was in command of a cyclic chorus, he committed then training to the boy Pindar, who acquitted himself so well as to become the talk of the town

### HYMNS

Erotian *Glossary to Hippocrates* The 'edge' of the disease instead of the 'end' or crisis compare Apollodorus the writer of the hymns

Who cometh to the edge of my gates at this hour of the night?

where he uses 'edge' for 'end' (or threshold)

## ΤΥΝΝΙΚΟΤ

### Βίος

Ptol Heph ap Phot *Bibl* 190 151. 9 τελευ-  
τήσαντος Δημητρίου τοῦ Σκηψίου τὸ βιβλίον  
Τέλλιδος πρὸς τῇ κεφαλῇ αὐτοῦ εὐρέθη· τὰς  
δὲ Κολυμβώσας Ἀλκμάνος<sup>1</sup> πρὸς τῇ κεφαλῇ  
Τυννίχου<sup>2</sup> τοῦ Χαλκιδέως εὐρεθῆναί φασιν

### Παϊάν

Porph *Abst* 2 18 τὸν γοῦν Αἰσχύλον φασὶ τῶν Δελφῶν  
σχοινοῦντων εἰς τὸν θεὸν γράψαι τοιαῦτα εἰπεῖν ὅτι βέλτιστα  
Τυννίχῳ πεποιήται παραβαλλόμενον δὲ τὸν αὐτοῦ πρὸς τὸν ἐκείνου  
ταῦτ' οὐκ ἐπίστανται τοῖς ἀγάλουσιν τοῖς καινοῖς πρὸς τὴ ἀρχαίᾳ  
ταῦτα γὰρ καίπερ ἀπλῶς πεποιημένα βεῖα νομίζεσθαι, τὰ δὲ καινὰ  
περιέργως εἰργασμένα θαυμάζεσθαι μὲν θεοῦ δὲ διζαν ἦττον ἔχειν

Plat *Ion* 534b ἄτε οὖν οὐ τέχνη ποιοῦντες (οἱ ποιηταὶ) καὶ  
πλὴλὰ λέγοντες καὶ καλὰ περὶ τῶν πραγμάτων, ὥσπερ σὺ περὶ  
'Ομήρου, ἀλλὰ θεῖα μοῖρα, τοῦτο μόνον οἷός τε ἕκαστος ποιεῖν  
καλῶς ἐφ' ᾧ ἡ Μοῦσα αὐτὸν ὤρησεν ὁ μὲν διθυράμβους, ὁ δὲ  
ἐγκώμια, ὁ δὲ ὑπορχήματα ὁ δ' ἔπη, ὁ δ' ἱάμβους τὰ δ' ἄλλα  
φάυλος αὐτῶν ἕκαστός ἐστιν μέγιστον δὲ τελεμήριον τῷ  
λόγῳ Τυννίχος ὁ Χαλκιδεύς, ὃς ἀλλο μὲν οὐδὲν πίπτετε ἐποίησε  
ποίημα ὅτου τις ἂν ἀξιόσειε, μνησθῆναι, τὸν δὲ παίωνα ἵν' πάντες  
ἴδουσι, σχεδὸν τι πάντων μελῶν κάλλιστον, ἀτέχνως, ὕπερ αὐτὸς  
λέγει,

### εὐρημά τι Μοισᾶν

<sup>1</sup> mss ἀλκμάνους

<sup>2</sup> mss τυρονίχου

<sup>1</sup> cf Suid Ἀλκμάν (vol 1 p 44n)  
4 22, see Bergk, p 379

<sup>2</sup> for Procop *B G*.

## TYNNICHUS

### LIFE

Ptolemaeus Hephaestion in Photius *Library* It is said that upon the death of Demetrius of Scepsis a copy of *Tellis* was found on his pillow, and similarly that the *Dying Women* of Alcman (?)<sup>1</sup> was found beside Tynnichus<sup>2</sup>

### PAEAN

Porphyrus *On Abstaining from Animal Food*. When Aeschylus was asked by the Delphians to write a Paean to Apollo, he is said to have replied that Tynnichus had written an excellent one already, and that any paean he might write would be at as great a disadvantage as a modern statue in comparison with an old one, for the latter though simply executed was considered divine, while the modern statue might be marvelled at for its elaborate workmanship but gave less conviction as a representation of the deity it portrayed

Plato *Ion* Since, then, the many noble things the poets compose and say on any subject, like you on Homer, are not the result of art but of a divine dispensation, they are able to acquit themselves well only in a kind to which they are directed by the Muse. be it the dithyramb, the eulogy, the dance-song, the epic, or the iambic, in all other kinds their performance is second rate A good example of what I mean is seen in Tynnichus of Chalcis, who never composed anything worth remembering but the Paean sung everywhere, which is well-nigh the finest lyric poem ever written, truly, as he himself calls it,

an invention of the Muses

## ΤΕΛΕΣΙΛΛΗΣ

### Βίος

Paus 2 20 8 [π. Ἄργους]· ὑπὲρ δὲ τὸ θέατρον Ἀφροδίτης ἐστὶν ἱερόν· ἔμπροσθεν δὲ τοῦ ἔδους Τελέσιλλα ἡ ποιήσασα τὰ ἄσματα ἐπείργασται στήλη· καὶ ἐκεῖνα μὲν<sup>1</sup> ἔρριπταί οἱ πρὸς τοῖς ποσίν, αὕτη δὲ ἐς κράνος ὁρᾷ κατέχουσα τῇ χειρὶ καὶ ἐπιτίθεσθαι τῇ κεφαλῇ μέλλουσα. ἦν δὲ καὶ ἡ Τελέσιλλα καὶ ἄλλως ἐν ταῖς γυναιξὶν εὐδόκιμος, καὶ μᾶλλον ἐτιμᾶτο ἔτι <ἢ> ἐπὶ τῇ ποιήσει. συμβάντος δὲ Ἀργείοις ἀτυχήσαι λόγου μειζόνως πρὸς Κλεομένην τὸν Ἀναξανδρίδου καὶ Λακεδαιμονίους, καὶ τῶν μὲν ἐν αὐτῇ πεπτωκότων τῇ μάχῃ, ὅσοι δὲ ἐς τὸ ἄλσος τοῦ Ἄργου κατέφευγον, διαφθαρέντων καὶ τούτων, τὰ μὲν πρῶτα ἐξιόντων κατὰ ὁμολογίαν, ὥς δὲ ἔγνωσαν ἀπατῶμενοι συγκατακαυθέντων τῷ ἄλσει τῶν λοιπῶν, οὕτως τοὺς Λακεδαιμονίους ἤγεε ἐπὶ ἔρημον ἀνδρῶν τὸ Ἄργος. Τελέσιλλα δὲ οἰκετὰς μὲν καὶ ὅσοι διὰ νεότητα ἢ γῆρας ὅπλα ἀδύνατα φέρειν ἦσαν, τούτους μὲν πάντας ἀνεβίβασεν ἐπὶ τὸ τεῖχος· αὕτη δὲ ὅποσα ἐν ταῖς οἰκίαις ὑπελείπετο καὶ τὰ ἐκ τῶν ἱερῶν ὅπλα ἀθροίσασα τὰς ἀκμαζούσας ἡλικίᾳ τῶν γυναικῶν ὥπλιζεν· ὅπλίσασα δὲ ἔτασσε κατὰ τοῦτο ἢ τοὺς πολεμίους προσιόντας ἡπίστατο. ὥς δὲ ἐγίνοντο οἱ Λακεδαιμόνιοι, καὶ αἱ γυναῖκες οὐτε τῷ ἀλαλαγμῷ κατεπλάγησαν,

<sup>1</sup> Kayser . mss βιβλία μὲν ἐκεῖνα



## TELESILLA

### LIFE

Pausanias *Description of Greece* [on Aigoi]. Above the theatre there is a temple of Aphrodite, and in front of the seated statue of the Goddess is a slab engraved with a figure of Telesilla the writer of the poems. These lie as though thrown down beside her feet, and she herself is looking at a helmet which she holds in her hand and is about to put upon her head. Telesilla was famous among women for her poetry, but still more famous for the following achievement. Her fellow-citizens had sustained an indescribable disaster at the hands of the Spartans under Cleomenes son of Anaxandrides. Some had fallen in the actual battle, and of the others, who took sanctuary in the grove of Argus, some had at first ventured out under a truce only to be slaughtered, and the rest realising the enemy's treachery had stayed behind only to be burnt to death when he fired the grove. By these means Cleomenes, proceeding to Aigoi, led his Lacedaemonians against a city of women. But Telesilla took all the slaves and all such male citizens as through youth or age had been unable to bear arms, and made them man the walls, and gathering together all the weapons of war that had been left in the houses or were hanging in the temples, armed the younger women and marshalled them at a place she knew the enemy must pass. There, undismayed by the war-city, the women stood then

λεξάμεναί τε ἐμάχοντο ἐρρωμένως, ἐνταῦθα οἱ  
Λακεδαιμόνιοι, φρονήσαντες ὡς καὶ διαφθείρασί  
σφισι τὰς γυναῖκας ἐπιφθόνως τὸ κατόρθωμα  
ἔξει, καὶ σφαλεῖσι μετὰ ὀνειδῶν γενήσοιτο ἢ  
συμφορά, ὑπείκουσι ταῖς γυναιξί. πρῶτερον δὲ  
ἐπὶ τὸν ἀγῶνα τοῦτον προεσήμνηεν ἡ Πυθία,  
καὶ τὸ λόγιον, εἴτε ἄλλως εἴτε καὶ ὡς συνείς,  
ἐδήλωσεν Ἡρόδοτος·

Ἄλλ' ὅταν ἡ θήλεια τὸν ἄρρενα νικήσασα  
ἐξελάσῃ, καὶ κῦδος ἐν Ἀργείοισιν ἄρῃται,  
πολλὰς Ἀργείων ἀμφιδρυφέας τότε θήσει.

τὰ μὲν εἰς τὸ ἔργον τῶν γυναικῶν ἔχοντα τοῦ  
χρησμοῦ ταῦτα ἦν

Plut *Mul Vit* 245 c οὐδενὸς δ' ἦπτον ἐνδοξόν  
ἐστὶ τῶν κοινῇ διαπεπραγμένων γυναιξίν ἔργων  
ὁ πρὸς Κλεομένη περὶ Ἀργούς ἀγών, ὃν ἡγωνί-  
σαντο Τελεσίλλης τῆς ποιητρίας προτρεψαμένης  
ταύτην δὲ φασιν οἰκίας οὖσαν ἐνδόξου τῷ δὲ  
σώματι νοσηματικὴν εἰς θεοῦ πέμψαι περὶ  
ὑγείας· καὶ χρησθέν αὐτῇ Μούσας θεραπεύειν,  
πειθομένην τῷ θεῷ καὶ ἐπιθεμένην ᾧδῃ καὶ  
ἁρμονίᾳ τοῦ τε πάθους ἀπαλλαγῆναι ταχὺ καὶ  
θαυμάζεσθαι διὰ ποιητικὴν ὑπὸ τῶν γυναικῶν  
ἐπεὶ δὲ Κλεομένης ὁ βασιλεὺς τῶν Σπαρτιατῶν  
πολλοὺς ἀποκτείνας (οὐ μὴν, ὡς ἔνιοι μυθολο-  
γοῦσιν, ἐπτὰ καὶ ἐβδομήκοντα καὶ ἐπτακοσίους  
πρὸς ἐπτακισχιλίοις) ἐβάδιζε πρὸς τὴν πόλιν,  
κ.τ.λ . οὕτω δὲ τῆς πόλεως περιγενομένης

<sup>1</sup> i.e. be mourning her husband    <sup>2</sup> Hdt 6 77 (cf 19)  
gives what is apparently the Spartan version omitting all

## LIFE OF TELESILLA

ground and fought with the greatest determination, till the Spartans, reflecting that the slaughter of an army of women would be but an equivocal victory and defeat at their hands dishonour as well as disaster, laid down their arms. Now this battle had been foretold by the Pythian priestess, and Herodotus, whether he understood it or not, quotes the oracle as follows

When male by female's put to flight  
And Argos' name with honour's bight,  
Many an Argive wife shall show  
Both cheeks marked with scars of woe <sup>1</sup>

Such is the part of the oracle which refers to the women <sup>2</sup>

Plutarch *Feminine Virtue* No less famous than these collective deeds is the fight in which Cleomenes was driven from Argos by the poetess Telesilla. This woman, we are told, though the daughter of a doughty line, was of a sickly habit of body, and sent one day to the God to enquire how she might improve her health. When his reply came that she must pay court to the Muses, she obeyed him by devoting herself to poetry and music, and with such good effect that before very long she had both rid herself of her disorder and become the wonder of her fellow-countrywomen for her skill in poesy. And when the Spartan king Cleomenes, after great slaughter of the Argives—not however, as some authorities would have us believe,<sup>3</sup> to the number of seven thousand seven hundred seventy and seven—advanced upon the city, etc. Those of the

reference to the heroism of T and her countrywomen  
<sup>3</sup> cf Polyæn S 33

## LYRA GRAECA

τὰς μὲν πεσοῦσας ἐν τῇ μάχῃ τῶν γυναικῶν ἐπὶ  
τῆς ὁδοῦ τῆς Ἀργείας ἔθαψαν, ταῖς δὲ σωθείσαις  
ὑπόμνημα τῆς ἀριστείας ἔδοσαν ἰδρύσασθαι τὸν  
Ἐνυάλιον. τὴν δὲ μάχην οἱ μὲν ἐβδόμη λέγου-  
σιν ἵσταμένου μηνός, οἱ δὲ νομηνία γενέσθαι  
τοῦ νῦν μὲν τετάρτου, πάλαι δ' Ἑρμαίου παρ'  
Ἀργείοις, καθ' ἣν μέχρι νῦν τὰ Ὑβριστικά  
τελοῦσι, γυναῖκας μὲν ἀνδρείοις χιτῶσι καὶ  
χλαμύσιν, ἄνδρας δὲ πέπλοις γυναικῶν καὶ  
καλύπτραις ἀμφιεννύντες

Euseb Ol. 82 4 —Ciates comicus et Telesilla  
cognoscebantur

Max Tyr 37 5 καὶ Σπαρτιάτας ἡγείρεν τὰ  
Τυρταίου ἔπη, καὶ Ἀργείους τὰ Τελεσίλλης μέλη,  
καὶ Δεσβίους ἢ Ἀλκαίου ᾠδῇ.

*Anth Pal.* 9 26 Ἀντιπάτρου Θεσσαλονικέως  
εἰς τὰς ἐννέα λυρικὰς ποιητρίας·

Τίσδε θεογλώσσους Ἑλικῶν ἔθρεψε γυναῖκας  
ἔμνοις καὶ Μακεδῶν Πιερίας σκόπελος,  
Πρῆξιλλαν, Μοιρώ, Ἀνύτης στόμα, θῆλυν  
Ὀμηρον,  
Δεσβιάδων Σαπφῶ κόσμον ἐυπλοκάμων,  
Ἥρινναν, Τελεσίλλαν ἀγακλέα, καὶ σέ, Κόριννα,  
θοῦριν Ἀθηναίης ἀσπίδα μελψαμέναν,  
Νοσσίδα θηλύγλωσσον, ἰδὲ γλυκυαχέα Μύρτιν,

<sup>1</sup> cf Paus 6. 22. 9, Sch Pind P 2 12, N<sup>1</sup> 3 and see  
Herzog *Philol* 1912, who connects with this victory a 4th  
cent inscription which records the monthly celebration of a  
sacrifice to Apollo and Artemis 'from the time when Apollo

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women who fell in the battle were buried upon the Aigive Way, while the prowess of the survivors was accorded a memorial in the shape of a shrine of Enyalios. The battle took place according to some writers on the seventh, according to others on the first, of the month which is now reckoned the fourth and was known anciently at Aigos as the month of Hermes, and on this day the Aigives still celebrate the Hybistika or Feast of Outrage, in which they dress women in the shirts and cloaks of men, and men in the robes and wimples of women <sup>1</sup>

Eusebius *Chronicle* Fourth year of the 82nd Olympiad (B C 449) —Flourished the comedy-writer Crates, and Telesilla <sup>2</sup>

Maximus of Tyre *Dissertations* The Spartans were roused by the lines of Tyrtæus, the Aigives by the lyrics of Telesilla, and the Lesbians by the song of Alcaeus

*Palatine Anthology* · Antipater of Thessalonica on the Nine Lyric Poetesses —These are the divinely-tongued women who were reared on the hymns of Helicon and the Pierian Rock of Macedon,—Pierilla and Mœrio, Anytè the woman-Homer and Sappho the ornament of the fair-tressed Lesbian dames; Erinna, renowned Telesilla, and that Corinna who sang of Athena's martial shield, Nossis the maiden-throated and Myrtis the delightful-voiced;

drove out Pleistarchus by night.' Cleomenes reigned c. 520-489, P 480-458 According to Plut the second Spartan king acting with C was Damaratus (510-491) <sup>2</sup> cf Sync *Chron* 470 13

# LYRA GRAECA

πάσας ἀενάων ἐργάτιδας σελίδων  
 Ἑννέα μὲν Μούσας μέγας Οὐρανός, ἑννέα δ'  
 αὐτὰς  
 Γαῖα τέκεν, θνατοῖς ἄφθιτον εὐφροσύναν.

See also Hdt 3 131, Arist Pol 1303 a 6, Luc

## ΤΕΛΕΣΙΑΛΗΣ

### 1

Heph 67 [π ἰωνικοῦ τοῦ ἀπὸ μείζονος] ἔστι τοῖνον ἐπίσημα  
 ἐν τῷ ἰωνικῷ πενθημιμέρη<sup>1</sup> μὲν τα τοιαῦτα, οἷς ἡ Τελέσιλλα  
 ἐχρίσατο

Τᾷδ' Ἄρτεμις, ὧ κόραι,  
 φεύγοισα τὸν Ἀλφείον<sup>2</sup>

### 2

Ath 14 619 b [π ᾠδῶν] ἡ δὲ εἰς Ἀπόλλωνα ᾠδὴ  
 φιληλιῆς

ὥς Τελέσιλλα παρίστησιν

### 3

Paus 2 35 2 [π Ἑρμιονῆς] Ἀπόλλωνος δὲ εἰσι ναὶ τρεῖς  
 καὶ ἀγάλματα τρία καὶ τῷ μὲν οὐκ ἔστιν ἐπὶ κλησις, τὸν δὲ  
 Πυθαῖα ὀνομίζουσι καὶ Ὀριον τὸ τρίτον. τὸ μὲν δὴ τοῦ Πυθαῖως  
 ὄνομα μεμαθήκασιν παρὰ Ἀργείων τούτοις γὰρ Ἑλλήνων πρώτοις  
 ἀφικέσθαι Τελέσιλλα φησι τὸν Πυθαῖα ἐς τὴν χώραν Ἀπόλλωνος  
 παιδὸς κὶ<sup>3</sup> ἔντα

<sup>1</sup> mss ἐφθην <sup>2</sup> τᾷδ' E mss here ᾰδ, ᾱ δ, Epit οὐδ'  
<sup>3</sup> E mss παῖδα

## TELESILLA

all of them fashioners of the page that is for ever  
 Nine Muses came of the great Heaven, and nine  
 likewise of the Earth, to be a joy undying unto  
 mortal men

*Amor* 30 (vol 1 p 171), *Clem Al Str* 4 19 386,  
*Suid s v*, *Tat Or ad Gr* 33, *Phot Bibl* 167 p 115 a

## TELESILLA

### 1<sup>1</sup>

Hephaestion *Handbook of Metre* [on the *Ionium a maiore*]:  
 A notable example of the Ionic is the two-and a half foot line  
 used by Telesilla

Here Artemis, O maidens, fleeing from Alpheus <sup>2</sup>

### 2

Athenaeus *Doctors at Dinner* [onsongs] The song to Apollo  
 is called the Phileliad or

sun-loving

as is shown by Telesilla

### 3

Pausanias *Description of Greece* [on the city of Hermione]:  
 Here are three temples of Apollo, each with an image One  
 of these has no particular title, the second they call Apollo  
 Pythæus, and the third Apollo of the Boundaries The  
 former name they have learnt from the Argives, whose  
 country, according to Telesilla, was the first district of Greece  
 in which Pythæus, who was a favourite of Apollo, arrived <sup>3</sup>

<sup>1</sup> cf Heph 28, Epit Heph 361 Consbr  
 22 9      <sup>2</sup> cf Paus 2 24 1

<sup>3</sup> cf Paus 6

# LYRA GRAECA

## 4

Paus 2 28 2 [π 'Επιδαύρου] ἐπὶ δὲ τῇ ἄκρῃ τοῦ ὕρου  
Κορυφαίας ἐστὶν ἱερὸν Ἀρτέμιδος οὗ καὶ Τελέσιλλα ἐποιήσατο ἐν  
ἄσματι μνήμην

## 5

Apollod *Bibl* 3 5 5 [π Νιοβιδῶν] ἐσώθη δὲ τῶν μὲν  
ἄρρένων Ἀμφίων, τῶν δὲ θηλειῶν Χλωρίς ἢ πρεσβυτάτη,<sup>1</sup> ἢ  
Νηλεὺς συφόλησε, κατὰ δὲ Τελέσιλλαν<sup>2</sup> ἐσώθησαν Ἀμύκλας καὶ  
Μελίβρια, ἐτοξεύθη δὲ ὑπ' αὐτῶν καὶ Ἀμφίω

## 6

Hesych

βελτιώτας<sup>3</sup>

τοὺς<sup>4</sup> βελτίους Τελέσιλλα

## 7

Ath 11 47f [π δείνου ποτηρίου] Τελέσιλλα δὲ ἢ Ἀργεῖα  
καὶ τὴν ἄλω καλεῖ

δῖνον<sup>5</sup>

## 8

Poll 2 223 [π τριχῶν] καὶ παρὰ Φερειράτῃ οὐλοκέ-  
φαλος

οὐλοκίκιννα

δὲ Τελέσιλλα εἶρηκε

## 9

Sch *Od* 13 289 [δέμας δ' ἤκτο ('Αθήνη) γυναῖκα | καλῇ τε  
μεγάλῃ τε] ἐκ τῆς κατὰ τὴν ὕψιν κοσμιότητος καὶ αἰδοῦς καὶ  
τοῦτο<sup>6</sup> ὑπονοεῖν δίδωσι, καθὰ καὶ Ξενοφῶν καὶ Τελέσιλλα ἢ  
Ἀργεῖα διαγράφουσιν Ἀρετῆς καὶ Καλοκαγαθίας εἰκόνα

<sup>1</sup> B mss -τέρα <sup>2</sup> mss τελεσίαν <sup>3</sup> Lob βελτιωτέρας  
<sup>4</sup> mss τὰς <sup>5</sup> mss δείνον δ'νον codd το δῖνον <sup>6</sup> ἐκ τούτου  
τὴν κατὰ τ ὅ κοσμιότητα καὶ α'δω omitting καὶ τοῦτο



## TELESILLA

### 4

Pausanias *Description of Greece* [on Epidaurus] Upon the top of Mount Coryphaea there is a temple of Artemis which is mentioned in a poem of Telesilla's

### 5

Apollodorus *Library* [on the children of Niobe] The only son saved was Amphion and the only daughter Chloris, the eldest, who had become the wife of Neleus, though according to Telesilla the survivors were Amyclas and Meliboea, Amphion perishing with the rest <sup>1</sup>

### 6

Hesychius Glossary βελτίστας —  
the better sort  
used for βελτίους by Telesilla

### 7

Athenaeus *Doctors at Dinner* [on the cup called *deinos*].  
Telesilla of Argos speaks of the threshing floor as *deinos* or  
the round

### 8

Pollux *Vocabulary* [on hair] . . . and in Phococrates  
'curly pate', compare Telesilla's  
curly-locks

### 9

Scholast on the *Odyssey* ['And in form Athene was like to a tall and beautiful woman']. By this means he conveys to us the comeliness and modesty of her demeanour (?), just as Xenophon portrays Manly Refinement, and Telesilla of Argos Virtue

<sup>1</sup> cf Paus 2 21 10, who identifies Mel with Chloris

## ΣΙΜΩΝΙΔΟΥ

### Βίος

Sti 10 486 Κέως δὲ τετράπολις μὲν ὑπῆρξε, λείπονται δὲ δύο, ἥ τε Ἰουλὶς καὶ ἡ Καρθαία, εἰς αὐς συνεπολίσθησαν αἱ λοιπαί, ἥ μὲν Ποιήεσσα εἰς τὴν Καρθαίαν ἡ δὲ Κορησία εἰς τὴν Ἰουλίδα. ἐκ δὲ τῆς Ἰουλίδος ὅ τε Σιμωνίδης ἦν ὁ μελοποιὸς καὶ Βακχυλίδης ἀδελφιδοῦς ἐκείνου, καὶ μετὰ ταῦτα Ἐρασίστρατος ὁ ἰατρὸς καὶ τῶν ἐκ τοῦ περιπάτου φιλοσόφων Ἀρίστων . . . παρὰ τοῦτοις δὲ δοκεῖ τεθῆναι ποτε νόμος, οὗ μέμνηται καὶ Μένανδρος 'Καλὸν τὸ Κείων νόμιμόν ἐστι, Φανία | ὁ μὴ δυνάμενος ζῆν καλῶς οὐ ζῆ κακῶς.' προσέταττε γάρ, ὡς ἔοικεν, ὁ νόμος τοὺς ὑπὲρ ἐξήκοντα ἔτη γεγονότας κωνειάζεσθαι τοῦ<sup>1</sup> διαρκεῖν τοῖς ἄλλοις τὴν τροφήν.

Hdt 5 102 ἐπόμενοι δὲ κατὰ στίβον αἰρέουσι αὐτοὺς ἐν Ἐφέσῳ καὶ ἀντετάχθησαν μὲν οἱ Ἴωνες, συμβαλόντες δὲ πολλὸν ἐσώθησαν. καὶ πολλοὺς αὐτῶν οἱ Πέρσαι φονεύουσι ἄλλους τε ὀνομαστοὺς ἐν δὲ δὴ καὶ Εὐαλκίδην στρατηγέοντα Ἐρετριέων, στεφανηφόρους τε ἀγῶνας ἀναραιορῆκότα καὶ ὑπὸ Σιμωνίδεω τοῦ Κηρίου πολλὰ αἰνεθέντα

<sup>1</sup> mss κα' τοῦ

## SIMONIDES

### LIFE

Strabo *Geography* Ceos was originally a tetrapolis, but only two of the four remain as separate cities, Iulis and Carthaea, the former having absorbed Coresia and the latter Poreessa. Iulis was the birth-place of the lyric poet Simonides and of his nephew Bacchylides, and later of the physician Erasistratus and the Peripatetic philosopher Aniston. There appears to have been a law here, mentioned by Menander in the lines 'The Cean custom takes my fancy still, | The man who can't live well shall not live ill,' whereby, in order to make the supplies go round, all citizens who had reached the age of sixty should drink the hemlock <sup>1</sup>.

Herodotus *Histories* Following upon their track, the Persians came up with the flying Ionians at Ephesus, and when they turned and showed fight inflicted upon them a severe defeat, after which they put to the sword a number of well-known men, including the Eretrian commander Eualcides, who had taken the prize at crown-contests in the Games and been highly eulogised by Simonides of Ceos.

<sup>1</sup> hence partly perh. S's voluntary exile after middle age, had the law been enforced in his case, much of his finest extant work would never have been done.

## LYRA GRAECA

Plat] *Ηιρραϊκῇ* 228 c . . . Πεισιστράτου δὲ υἱὲ Ἰππάρχῳ, ὃς τῶν Πεισιστράτου παίδων ἦν πρεσβύτατος καὶ σοφώτατος, ὃς ἄλλα τε πολλὰ καὶ καλὰ ἔργα σοφίας ἀπεδείξατο καὶ . . . Σιμωνίδην τὸν Κεῖον αἰεὶ περὶ αὐτὸν εἶχεν μεγάλους μισθοῖς καὶ δώροις πείθων.

Ael I' H 4. 24 Λεωπρέπης ὁ Κεῖος ὁ τοῦ Σιμωνίδου πατὴρ ἔτυχέ ποτε ἐν παλαίστρᾳ καθήμενος· εἴτα μειράκια πρὸς ἀλλήλους οἰκείως διακείμενα ἤρετο τὸν ἄνδρα πῶς ἂν αὐτοῖς ἡ φιλία διαμένει μάλιστα· ὁ δ' εἶπεν· 'Ἐὰν ταῖς ἀλλήλων ὀργαῖς ἐξίστησθε καὶ μὴ ὁμόσε χωροῦντες τῷ θυμῷ εἴτα παροξύνητε ἀλλήλους κατ' ἀλλήλων·

*Μαι Ραι* 54 ἀφ' οὗ Σιμωνίδης ὁ Λεωπρέπους ὁ Κεῖος ὁ τὸ μνημονικὸν εὐρὼν ἐνίκησεν Ἀθήνησι διδάσκων, καὶ αἱ εἰκόνες ἐστάθησαν Ἀρμοδίου καὶ Ἀριστογείτονος, ἔτη ΗΗΔΙΙΙ

Suid Σιμωνίδης· (α') Λεωπρέπους, Ἰουλιήτης τῆς ἐν Κέῳ τῇ νήσῳ πόλεως, λυρικός, μετὰ Στησίχορον τοῖς χρόνοις· ὃς ἐπεκλήθη Μελικέρτης διὰ τὸ ἡδύ. καὶ τὴν μνημονικὴν δὲ τέχνην εὗρεν οὗτος. προσεζεύρε δὲ καὶ τὰ μακρὰ τῶν στοιχείων καὶ διπλᾶ, καὶ τῇ λύρᾳ τὸν τρίτον φθόγγον. γέγονε δὲ ἐπὶ τῆς πεντηκοστῆς ἑκτῆς Ὀλυμπιάδος· οἱ δὲ ἐπὶ τῆς ἐξήκοστῆς δευτέρας γεγράφασι. καὶ παρέτεινε μέχρι τῆς ἐβδομηκοστῆς ὀγδόης, βιοὺς ἔτη πθ'. καὶ γέγραπται αὐτῷ Δωρίδι διαλέκτῳ

## LIFE OF SIMONIDES

[Plato] *Hipparchus* . . . Hipparchus, the eldest and wisest of the sons of Peisistratus, who among other fine ways showed his wisdom . . . <sup>1</sup> in inducing Simonides of Ceos by high pay and valuable presents to be in continual attendance upon him

Aelian *Historical Miscellanies* Leoprepes of Ceos, the father of Simonides, was sitting one day in a wrestling school, when some boys who had formed mutual friendships asked the grown-up man how they could best make their friendship last, to which he replied ' By making allowance for one another's dispositions instead of rousing one another's anger by a challenge of spirit '

*Parian Chronicle* From the time when the Ceian Simonides son of Leoprepes, the inventor of the system of memory-aids, won the chorus-prize at Athens, and the statues were set up to Harmodius and Aristogiton, 213 years (B C 477)

Suidas *Lexicon* Simonides (1st notice) —Son of Leoprepes, of Iulis, a city of the island of Ceos, a lyric poet, coming next to Stesichorus; called, because of the sweetness of his style, Melicertes, originator of the art of mnemonics. He also invented the signs for the long vowels, Η and Ω, and the double letters Ξ and Ψ, [as well as the third note on the lyre<sup>2</sup>] He was born in the 56th Olympiad (B C 556-553)<sup>3</sup>—or according to some accounts in the 62nd (532-529)—and lived till the 78th (468-465), attaining the age of eighty-nine. He wrote the following works in the Doric dialect —*The*

<sup>1</sup> cf p 127    <sup>2</sup> this prob belongs to an earlier Simonides cf Euseb Ol 29    <sup>3</sup> cf Cic *Rep.* 2 10, Euseb (Ol 53 3)

# LYRA GRAECA

Ἡ Καμβύσου καὶ Δαρείου Βασιλεία, καὶ Ξέρξου  
Ναυμαχία, καὶ Ἡ ἐπ' Ἀρτεμισίῳ Ναυμαχία,  
δι' ἐλεγείας· ἡ δ' ἐν Σαλαμῖνι μελικῶς Θορήνοι,  
Ἐγκώμια, Ἐπιγράμματα, Παιᾶνες, καὶ Τραγω-  
δίαί, καὶ ἄλλα. οὗτος ὁ Σιμωνίδης μνημονικός  
τις ἦν εἴπερ τις ἄλλος .

*Tit Aesch Biog Gr. 119 . . .* κατὰ δ' ἐπίους ἐν  
τῷ εἰς τοὺς ἐν Μαραθῶνι τεθνηκότας ἐλεγείῳ  
ἡσσηθεὶς Σιμωνίδῃ (ὁ Αἰσχύλος). τὸ γὰρ ἐλε-  
γεῖον πολὺ τῆς περὶ τὸ συμπαθὲς λεπτότητος  
μετέχειν θέλει, ὃ τοῦ Αἰσχύλου, ὡς ἔφαμεν, ἐστὶν  
ἀλλοτρίον.

*Ar Ar 919 .*

ΠΟ. μέλη πεποιήκ' ἐς τὰς Νεφελοκοκκυγίας  
τὰς ὑμετέρας κύκλιά τε πολλὰ καὶ καλὰ  
καὶ παρθένεια καὶ κατὰ τὰ Σιμωνίδου.

*Id Vesp 1410*

*Id Pax 695*

ΕΡ. πρῶτον δ' ὅ τι πράττει Σοφοκλῆς ἀνῆρετο.

ΤΡ. εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν·

ΕΡ. τὸ τί ,

ΤΡ. ἐκ τοῦ Σοφοκλέους γίνεταί Σιμωνίδης.

ΕΡ. Σιμωνίδης ; πῶς ,

ΤΡ. ὅτι γέρων ὦν καὶ σαπρὸς  
κέρδους ἑκατὶ κἂν ἐπὶ ῥίπῃς πλέοι

*Sch ad loc* Σιμωνίδης δοκεῖ πρῶτος σμικρο-  
λογίαν εἰσενεγκεῖν εἰς τὰ ἄσματα καὶ γράφαι  
ἄσμα μισθοῦ· τοῦτο δὲ καὶ Πίνδαρος ἐν τοῖς  
Ἰσθμιονίκαῖς (2 10) φησὶν αἰνιττόμενος· ‘Ἄ  
Μοῖσα γὰρ οὐ φιλοκερδὴς πω τότε ἦν οὐδ'  
ἐργάτις . .’

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*Kingdom of Cambyses and Darius, The Sea-fight with Xerxes, The Sea-fight off Artemisium*, these in elegiacs, *The Sea-fight at Salamis* in lyric metrie, *Duges, Eulogies, Inscriptions, Paeans, Tragedies*, etc This Simonides had a very remarkable memory <sup>1</sup>

*Life of Aeschylus* According to some authorities, Aeschylus was defeated by Simonides in the competition for an elegy on those who fell at Marathon <sup>2</sup> For the elegiac metrie requires the fineness of detail which is associated with the rousing of sympathy, and that, as we have said, is foreign to Aeschylus

Aristophanes *Birds* POET I've written some lyrics to your Cloude-cuckoo-borough, a lot of fine dithyrambs and some maiden-songs, and—you know, the Simonides tick

The Same *Wasps* (see on Lasus p 223) <sup>3</sup>

The Same *Peace* (HERMES and TRYGAEUS)

H She (Peace) first asked after Sophocles

T He's all right, but there's something remarkable happening to him

H What's that?

T He's changing into Simonides

H Simonides? What d'ye mean?

T I mean that now that he's old and off colour he'd go to sea on a huddle to earn a groat <sup>4</sup>

*Scholiast on the passage* Simonides seems to have been the first to connect poetry with meanness of disposition and to write it for pay, which is what Pindar hints at in his *Isthmians* (2 10), where he says, 'For the Muse was no seeker of gain then, nor worked for hire.'

<sup>1</sup> cf *O. Pup* XV 1800  
below with *Al Nub* 1355 f

<sup>2</sup> cf *f*, 89

<sup>3</sup> and *f*, 13

<sup>4</sup> cf. *Arist. Eth.*, N 4, 1121 a 7

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Sch *ad loc.* Pind νῦν, φησί, μισθοῦ συντάττουσι τοὺς ἐπινικίους, πρῶτον Σιμωνίδου προκαταρξαμένου . . .

Plut *Sen.* 5 Σιμωνίδης ἔλεγε πρὸς τοὺς ἐγκαλοῦντας αὐτῷ φιλαργυρίαν, ὅτι τῶν ἄλλων ἀπεστερημένος διὰ τὸ γῆρας ἡδονῶν, ὑπὸ μιᾶς ἔτι γηροβοσκεῖται τῆς ἀπὸ τοῦ κερδαίνειν.

Stob *Fl.* 10 62 Σιμωνίδης ἐρωτηθεὶς διὰ τί ἐσχάτου γήρως ὦν φιλάργυρος εἶη, “Ὅτι” εἶπεν ‘βουλοίμην ἂν ἀποθανὼν τοῖς ἐχθροῖς μᾶλλον ἀπολιπεῖν ἢ ζῶν δεῖσθαι τῶν φίλων, κατεγνώκως τῆς τῶν πολλῶν φιλίας τὸ ἀβέβαιον.’

Plat. *Rep.* 1 331 e Ἄλλὰ μέντοι, ἦν δ’ ἐγώ, Σιμωνίδῃ γε οὐ ῥάδιον ἀπιστεῖν σοφὸς γὰρ καὶ θεὸς ἀνὴρ.

Hibeh *Pap* 17 Ἀνηλωμάτων Σιμωνίδου εὐδοκιμεῖ δ’ αὐτοῦ πρὸς ἀλήθειαν καὶ τὸ πρὸς τὴν Ἰέρωνος γυναῖκα λεχθέν. ἐρωτηθεὶς γὰρ εἰ πάντα γηράσκει ‘Ναί’ ἔφη ‘πλήν γε κέρδους· τάχιστα δὲ αἱ εὐεργεσίαι’· καὶ τὸ πρὸς τὸν πυρθανόμενον διὰ τί εἶη φειδωλὸς ἔφη διὰ τοῦτ’ εἶναι φειδωλός, ὅτι μᾶλλον ἄχθοιτο τοῖς ἀνηλωμένοις ἢ τοῖς περιούσιν, τούτων δὲ ἐκάτερον ἦθος μὲν ἔχειν φαῦλον παρὰ δὲ τὰς ὀργὰς καὶ τὰς ἀ[λογιστίας] τῶν ἀνθρώπων [εὐδοκι]μεῖ<ν>, διόπερ οὔτε β[λάπτεσθαι] οὔτε ἀπλῶς εἰπεῖν [ἐξ αὐτῶ]ν ὠφελεῖσθαι· χαλεπὸν [δ’ εἶναι] τὸ μὴ χρῆσθαι τοῖς αὐ[τοῦ β]ακτηρίοις ἀλλὰ τοῖς ἄλλοτρίοις, τὸ δὲ δανεισθὲν<sup>1</sup> ὀλιγοῦ μὲν εἴληπται προσανα-

<sup>1</sup> sugg Richards *C Q* 1907. P ἀνηλωθὲν



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Scholias*t on the passage of Pindar* He means that nowadays they compose victory-songs for pay, a custom begun by Simonides<sup>1</sup>

Plutarch *Should Old Men Govern?* Simonides said to the friends who accused him of penuriousness, that the pleasure of making profit was the one and only pleasure he had left to tend him in his old age

Stobaeus *Anthology* When Simonides was asked why at his advanced age he was so careful of his money, he replied, 'It is because I should rather leave money for enemies when I die than stand in need of friends while I live, for I know too well how few friendships last.'

Plato *Republic* 'But still,' said I, 'I find it difficult to disbelieve a great and inspired artist like Simonides'<sup>2</sup>

*From a Papyrus of the 3rd Century B.C.* On Expenditure.—Simonides The following sayings of his are also esteemed for their truth to nature When asked by the wife of Hiero if all things grew old, he replied 'Yes, all, except love of gain, and acts of kindness sooner than anything else' Again, when he was asked why he was so penurious, he answered that it was because he got more vexation from debit than from credit; either was really negligible, though both derived importance from the passions and unreasonableness of men; and so neither of them did him any harm, or, strictly speaking, any good, but it was unskome to use another man's staff instead of one's own, moreover, borrowed money might cost little at the moment,

<sup>1</sup> cf Callim *f.* 77, where S is described as 'grandson of Hyllichus' <sup>2</sup> cf 335 e

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λίσκεται δὲ τὸ διπλάσιον, διὸ δεῖ ἔλκειν τὰς ψήφους· καὶ τὸ παρ' αὐτοῦ δανείζεσθαι ὅταν τῇ ἀναγκαίᾳ καὶ φυσικῇ τροφῇ χρήσῃται <καὶ> ὥσπερ τὰ ζῶα ἀπλῇ.

Aug Theocr 16 (cf l. 10) λέγουσι γὰρ ἐκείνων (τὸν Σιμωνίδην) ἔχειν δύο κιβώτια, τὸ μὲν τῶν χαρίτων, τὸ δὲ τῶν δεδομένων.<sup>1</sup> ὅτε οὖν τις πρὸς αὐτὸν παρεγένετο χάριν αἰτούμενος, ἐκέλευε φέρειν τὰ κιβώτια καὶ δεικνύειν αὐτὰ ἀνοίξαντα· εὕρισκετο οὖν τὸ μὲν τῶν χαρίτων κενόν, τὸ δὲ τῶν δεδομένων<sup>1</sup> πλήρες· καὶ οὕτως ὁ τὴν δωρεὰν αἰτούμενος ἀνεκόπτετο

Theocr 16 34

πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεῦα ἄρμαλιὰν ἔμμεντρον ἐμετρήσαντο πενέσται· πολλοὶ δὲ Σκοπάδαισιν ἐλαυνόμενοι ποτὶ σακοῦς μόσχοι σὺν κερααῖσιν ἐμυκήσαντο βόεσσι, μυρία δ' ἄμ πεδίον Κραννώνιον ἐνδιάασκον ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις· ἀλλ' οὐ σφιν τῶν ἡδὸς, ἐπεὶ γλυκὺν ἐξεκένωσαν θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῖο γέροντος, ἄμναστοι δὲ τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο, εἰ μὴ θεῖος ἀοιδὸς ὁ Κῆριος αἰόλα φωιέων βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκε ὀνομαστούς

ὀπλοτέροις, τιμᾶς δὲ καὶ ὠκέας ἔλλαχον ἵπποι, οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦνθον ἀγώνων.

<sup>1</sup> mss διδότω Stob ἀργυρίω

<sup>1</sup> *lit* draw the counters, *peih* = draw them across one by one instead of pushing them en masse: cf *A P* 9 435 and

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but in the end it cost twice as much, and so we ought to count every penny<sup>1</sup> Lastly he declared that when he consumed only the necessary and natural food of man, simple food like that of the animals, he was borrowing from himself<sup>2</sup>

*Introduction to Theocritus 16* (cf I 10) The story goes that Simonides kept two boxes, the one for fees and the other for favours, and whenever any friend came asking a favour, he had the boxes brought in and opened before him, and cut short his importunity by discovering the favour-box to be empty and the fee-box full<sup>3</sup>

*Theocritus* Many indeed were the bondmen earned their monthly meed in the houses of Antiochus and King Aleuas, many the calves that went lowing with the horned kine home to byres of the Scopads, and ten thousand were the fine sheep that the shepherds of the plain of Crannon watched all night for the hospitable Creondae, but once all the sweet wine of their life was in the great cup, once they were embarked in the barge of the old man loathsome, the joyance and pleasure of those things was theirs no more and though they left behind them all that great and noble wealth, they had lain among the vile dead long ages unremembered, had not the great Cean cried sweet varied lays to the stings and famed them in posterity, and had not the coursers that came home to them victorious out of the Games achieved the honour and glory which called the poet to his task

διωθεῖν Theophi *Char* 24    <sup>2</sup> cf Arist *Rhet* 4 1    <sup>3</sup> cf Stob *Flor* 10 39 where the story is told of a man who asked for a eulogy and said he would take it as a favour (χάριον ἕξειν), and Plut *Crusos* 10, Sch II 24 228

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Sch. *ad loc* . . ἀντὶ τοῦ ἄγαν πλούσιοι, ὥστε πολλοὺς παρέχειν τὴν τροφήν· ἀλλ' οὐδὲν ἤνυσεν ὁ πλοῦτος αὐτῶν πρὸς τὴν νῦν δόξαν, εἰ μὴ ὑπὸ Σιμωνίδου ὑμνήθησαν . . . οἱ δὲ Σκοπάδαι Κραννῶνιοι τὸ γένος· Κραννῶν δὲ πόλις Θεσσαλίας, ὅθεν Σκόπας ὁ Κραννῶνιος Κρέοντος καὶ Ἐχεκρατείας υἱός· καὶ Σιμωνίδης ἐν Θρήνοις . . ὁ Κῆϊος· τὸν Σιμωνίδην φησί, παρόσον αὐτὸς τοῖς προειρημένοις ἐνδόξοις ἀνδράσι τῶν Θεσσάλων ἐπινικίους ἔγραψε καὶ θρήνους.

Plut. *And. Poet.* 15 d διὸ καὶ Σιμωνίδης μὲν ἀπεκρίνατο πρὸς τὸν εἰπόντα 'Τί δὴ μόνους οὐκ ἔξεπατᾶς Θεσσάλους,' 'Ἀμαθέστεροι γάρ εἰσιν ἢ ὡς ὑπ' ἐμοῦ ἔξαπατᾶσθαι'

Diog. Laert. 2 5 46 . . . καθά φησιν Ἀριστοτέλης ἐν τρίτῳ περὶ Ποιητικῆς, ἐφιλονεῖκει . . . Πιττακῷ Ἀντιμενίδας καὶ Ἀλκαῖος, Ἀναξαγόρα Σωσίβιος, καὶ Σιμωνίδην Τιμοκρέων.

Plat. *Rep.* 1 331 e ΣΩ. λέγε δὴ, εἶπον ἐγώ. . τί φῆς τὸν Σιμωνίδην ὀρθῶς λέγειν περὶ δικαιοσύνης;—ΠΟ. "Ὅτι, ἦ δ' ὅς, τὸ τὰ ὀφειλόμενα ἐκάστω ἀποδιδόναι δίκαιόν ἐστι.

Stob. *Anth.* 2 42 Σιμωνίδου.—Σιμωνίδης ὁ μελοποιὸς εἰπόντος τινὸς ὅτι πολλοὶ αὐτὸν παρ' αὐτῷ κακῶς λέγουσιν, 'Οὐ παύσῃ' ἔφη 'ποτέ σὺ τοῖς ὥσί με βλασφημῶν,'

Plut. *Garr.* ἐπὶ πᾶσι δὲ καὶ παρὰ ταῦτα πάντα δεῖ πρόχειρον ἔχειν καὶ μνημονεύειν τὸ Σιμωνίδειον, ὅτι λαλήσας μὲν πολλάκις μετενόησε σιωπήσας δ' οὐδέποτε.

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Scholast on the passage: . . . By this he implies the possession of great riches, so as to be able to feed many retainers 'But all the same,' says he, 'then wealth would have been of no avail for the preservation of their glory, had their praises not been sung by Simonides'. The Scopads were Ciannonians by birth, and Ciannon is a city of Thessaly, birth-place of Scopas son of Cleon and Echecrateia Compare Simonides in the *Duges* . . . By 'the great Ceian' he means Simonides, who wrote victory-songs and duges for the aforesaid great Thessalians

Plutarch *On Listening to Poetry*: And that is why, when they asked Simonides why the Thessalians were the only people he never cheated, he replied 'They are too great dunces'

Diogenes Laertius *Lives of the Philosophers*: According to Aristotle in the 3rd Book of his *Treatise on Poetry* (f. 65) Antimenidas and Alcaeus had a feud with Pittacus, Sosibius with Anaxagoras, and Timocreon with Simonides<sup>1</sup>

Plato *Republic* (SOCRATES and POLEMARCHUS) What do you say, said I, that Simonides rightly says about justice?—That justice is to give every man his due

Stobaeus *Anthology* Simonides.—When a friend of his once told Simonides that he was hearing a great deal of slander about him, he replied 'Be so good as to stop defaming me with your ears'

Plutarch *Garrulity*. In all things and for all these reasons we ought to bear in mind the saying of Simonides, that he had often repented speaking but had never repented holding his tongue

<sup>1</sup> see f. 110 and Timocr Life (below)

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Plut. Qu. Con. 3 *prisoem* Σιμωνίδης ὁ ποιητὴς ἔν τιμι πότερ ξένον ἰδὼν κατακείμενον σιωπῇ καὶ μηδενὶ διαλεγόμενον ὦ ἄνθρωπε εἶπεν, εἰ μὲν ἡλίθιος εἶ, σοφὸν πρᾶγμα ποιεῖς, εἰ δὲ σοφός, ἡλίθιον.

Ibid. Gloi. Ath. 3 ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσαγορεύει, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν· ἃς γὰρ οἱ ζωγράφοι πράξεις ὡς γινομένας δεικνύουσιν, ταύτας οἱ λόγοι γεγενημένας διηγοῦνται καὶ συγγράφουσιν.

Arist. ap. Stob Anth 86 25 (fr. 83) Σιμωνίδην δὲ φασιν ἀποκρίνασθαι διερωτώμενον τίνες εὐγενεῖς, τοὺς ἐκ πάλαι πλουσίων φῖναι.

Mich. Psell. π. Ἐνεργ Δαιμ. 821 Migne . . . κατὰ τὸν Σιμωνίδην ὁ λόγος τῶν πραγμάτων εἰκὼν ἐστὶ.

Aristid. π Παραφθέγματος 2 513 [π. ἐπιγραμμάτων ὅτι αἱ πόλεις αὐταὶ ἑαυτὰς ἐπαινοῦσιν ἐπιγράφοντες αὐτά]· ὥστε ὥρα σοι σκώπτειν αὐτούς, ὡς ἀδολέσχας τινὰς νεκροὺς καὶ οὐκ εἰδότες ἡσυχίαν ἄγειν, καὶ τὰ σε ἀνὴρ Σιμωνίδειος ἀμείψεται ὦ ἄνθρωπε, κείσαι ζῶν ἔτι μᾶλλον τῶν ὑπὸ γῆς ἐκείνων.

Theon. Prog. 1 215 Walz . . . βλαβερῶς παραινεῖ Σιμωνίδης παίζειν ἐν τῷ βίῳ καὶ περὶ μηδὲν ἀπλῶς σπουδάζειν.

Arist. Phys. Ausc 222b 17 ἐν δὲ τῷ χρόνῳ πάντα γίνεται καὶ φθείρεται· διὸ καὶ οἱ μὲν σοφώτατον ἔλεγον, ὁ δὲ Πυθαγόρειος Πάρων ἀμαθέστατον, ὅτι καὶ ἐπιλανθάνονται ἐν τούτῳ, λέγων ὀρθότερον.

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Plutarch *Dinner-Table Problems*: One evening over the wine, when the poet Simonides saw a guest sitting absolutely silent, he exclaimed 'If you're a fool, my good sir, you're wise in what you do; and if you're wise, you're a fool'

The Same *The Glory of Athens* Simonides calls 'painting silent poetry and poetry painting that speaks', for the actions which painters depict as they are being performed, words describe after they are done <sup>1</sup>

Aristotle in Stobaeus *Anthology*. We are told that when Simonides was asked what was meant by good birth, he replied 'ancestral wealth'

Michael Psellus *The Function of Daemons*. According to Simonides the word is the image of the thing

Aristides *On the Extempore Addition* [how epitaphs prove that states are guilty of self-praise] So you may laugh at the fallen [for praising themselves] and call them underground babblers who cannot keep still, and some disciple of Simonides will retort 'you are more dead above ground, my good man, than those are below it'

Theon *First Course in Grammar*. Simonides gives harmful advice when he says we should play all our lives and never be entirely in earnest

Aristotle *Physics*. In time everything comes into existence and passes out of it; and that is why some writers <sup>2</sup> called Time wisest of things, though Paron the Pythagorean says it is foolishest, because we also forget in it—which indeed is more correct.

<sup>1</sup> cf. *Q C* 9 15

<sup>2</sup> cf. Simplicius *ad loc.* (Simonides)

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Ath. 2. 40 a [π. οἴνου]. Σιμωνίδης τὴν αὐτὴν ἀρχὴν τίθησιν οἴνου καὶ μουσικῆς,

Plut. Cons. Apoll 6 Σιμωνίδης ὁ τῶν μελῶν ποιητῆς Πausaniou τοῦ βασιλέως τῶν Λακεδαιμονίων μεγαλαυχουμένου συνεχῶς ἐπὶ ταῖς αὐτοῦ πράξεσι καὶ κελεύοντος ἀπαγγεῖλαι τι αὐτῷ σοφὸν μετὰ χλευασμοῦ, συνεῖς αὐτοῦ τὴν ὑπερηφανίαν συνεβούλευε μεμνήσθαι ὅτι ἄνθρωπός ἐστι.

Ibid. Vit. Them. 5 οὐ μὴν ἀλλὰ τοῖς πολλοῖς ἐνῆρμοττε, τοῦτο μὲν ἐκάστου τῶν πολιτῶν τοῦνομα λέγων ἀπὸ στόματος, τοῦτο δὲ κριτὴν ἀσφαλῆ περὶ τὰ συμβολαῖα παρέχων ἑαυτόν. ὥστε πού καὶ πρὸς Σιμωνίδην τὸν Κεῖον εἰπεῖν αἰτούμενόν τι τῶν οὐ μετρίων παρ' αὐτοῦ στρατηγούντος, ὡς οὐτ' ἐκεῖνος ἂν γένοιτο ποιητῆς ἀγαθὸς ἄδων παρὰ μέλος οὐτ' αὐτὸς ἀστείους ἄρχων παρὰ νόμον χαριζόμενος.

Arist. Rhel 2 1391 a 8 [π. πλούτου] ὅθεν καὶ τὸ Σιμωνίδου εἴρηται περὶ τῶν σοφῶν καὶ πλούσιων πρὸς τὴν γυναῖκα τὴν Ἰέρωνος ἐρομένην πότερον γενέσθαι κρεῖττον πλούσιον ἢ σοφόν, πλούσιον εἰπεῖν· τοὺς σοφοὺς γὰρ ἔφη ὁρᾶν ἐπὶ ταῖς τῶν πλουσίων θύραις διατρίβοντας.

Cic N D. 1 22 Roges me quid aut quale sit deus, auctore utar Simonide, de quo cum quaesivisset hoc idem tyrannus Hiero, deliberandi sibi unum diem postulavit; cum idem ex eo postridie quaereret, biduum petivit; cum saepius duplicaret numerum

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<sup>1</sup> Ael. VH 9. 41 adds that when dying of hunger in  
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Ath 2 40 a [on wine]: Simonides ascribes wine and music to one and the same origin

Plutarch *Consolation to Apollonius* One day when the Spartan king Pausanias, who was suffering from swelled head, bade the lyrist Simonides tell him a wise tale with a jest in it, the poet, fully appreciating the king's conceited humour, advised him to remember that he was human<sup>1</sup>

The Same *Life of Themistocles*: All the same he ingratiated himself with the people by calling every citizen by his name, and by putting his sure judgment at their disposal in matters of business. Indeed, when Simonides of Ceos made an improper request of him during the time of his command, he retorted that he would not be a good minister of state if he put favour before law, any more than Simonides would be a good poet if he sang out of tune

Aristotle *Rhetoric* [on wealth] Thus when Simonides<sup>2</sup> was speaking of wisdom and riches with the wife of Hiero, and she asked him which was better, to get wise or to get wealthy, he replied 'To get wealthy; for I see the wise sitting on the doorsteps of the rich'

Cicero *The Nature of the Gods* If you were to ask me the nature and attributes of God, I should reply in the words of Simonides, who when asked this very question by the despot Hiero asked for a day's notice of it, and when it was repeated the next day, requested two days more, and so on, doubling every

p108n P thrice exclaimed 'Ah' my friend from Ceos, you were right after all' <sup>2</sup> but cf Plat *Rcp* 6 489 c, Sch. Diog L 2 8 4 § 69

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dierum adiuuansque Hiero requireret cur ita faceret, ‘Quia quanto diutius considero’ inquit, ‘tanto mihi res videtur obscurior’ sed Simonidem arbitrioi (non enim poeta solum suavis, verum etiam ceteroqui doctus sapiensque traditur), quia multa venirent in mentem acuta atque subtilia, dubitantem quid eorum esset verissimum, despeiasse omnem veritatem

Ath 14 656 d ὅτιως δ' ἦν ὡς ἀληθῶς κίμβιξ ὁ Σιμωνίδης καὶ αἰσχροκερδής, ὡς Χαμαιλέων φησὶν ἐν Συρακούσαις γοῦν, τοῦ Ἱέρωνος ἀποστέλλοντος αὐτῷ τὰ καθ' ἡμέραν, λαμπρῶς πωλῶν τὰ πλείω ὁ Σιμωνίδης τῶν παρ' ἐκείνου πεμπομένων ἑαυτῷ μικρὸν μέρος ἀπετίθετο· ἐρομένου δέ τινος τὴν αἰτίαν, ‘Ὅπως’ εἶπεν ‘ἢ τε Ἱέρωνος μεγαλοπρέπεια καταφανὴς ἢ καὶ ἡ ἐμὴ κοσμιότης.’

Plut Aiat 45 καὶ γὰρ εἰ δεινὸν ἄνδρας ὁμοφύλους καὶ συγγενεῖς οὕτω μεταχειρίσασθαι δι' ὀργήν, ἀλλ' ‘Ἐν ἀνάγκαις γλυκὺ γίνεται καὶ τὸ σκληρὸν<sup>1</sup>’ κατὰ Σιμωνίδην, ὥσπερ ἀλγοῦντι τῷ θυμῷ καὶ φλεγμαίνοντι θεραπείαν καὶ ἀναπλήρῳσι προσφερόντων.

Tim ap Sch Pind O 2 29 d καὶ οὕτω τὸν Θήρωνα, ὑπεραγανακτήσαντα θυγατρὸς ἄμα καὶ γαμβροῦ, συρρῆξαι πρὸς Ἱέρωνα πόλεμον παρὰ Γέλα τῷ Σικελιωτικῷ ποταμῷ . . μή γε μὴν εἰς βλάβην, μηδὲ εἰς τέλος προχωρῆσαι τὸν πόλεμον· φασὶ γὰρ τότε Σιμωνίδην τὸν λυρικὸν περιτυχόντα διαλύσαι τοῖς βασιλεῦσι τὴν ἔχθραν.

<sup>1</sup> Madv mss καὶ οὐ σ

## LIFE OF SIMONIDES

time, till at last, when the wondering Hiero asked him to explain his strange behaviour, he replied that it was because the longer he thought about it, the more obscure it became. I believe that the truth is that Simonides, of whom tradition speaks not only as a delightful poet but in all respects a wise and learned man, despaired of the true answer because so many subtle definitions occurred to him that he could not decide among them.

Athenaeus *Doctors at Dinner*. If we may believe Chamaeleon, Simonides' niggardliness is a real fact. For instance at Syracuse, where Hiero was in the habit of sending him daily a portion of food, Simonides used openly to sell most of it and keep only a small part for himself, and once, when he was asked the reason, replied that he did so as a testimony to Hiero's munificence and his own moderation.<sup>1</sup>

Plutarch *Life of Aratus*. Even if it be a terrible thing to deal thus with one's fellow-clansmen and kinsfolk by anger, still in Simonides' words 'In time of necessity even harshness is sweet,' healing as it were and restoring the spirit when it is sick and fevered.

Timaeus *quoted by the Scholiast on Pindar*: Thus Theron took umbrage on behalf both of his daughter (Demarete) and her husband (Polyzelus), and made war upon Polyzelus' brother Hiero, advancing to the Sicilian river Gela. But not a blow was struck, and the war came to nothing. For we are told that the lyric poet Simonides came up in the nick of time and reconciled the two kings.<sup>2</sup>

<sup>1</sup> cf Plat *Ep* 2 311 a    <sup>2</sup> cf Ibid 29 c for another account

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Arist *Metaph.* 1091 a 5 πάντα δὴ ταῦτα ἄλογα, καὶ μάχεται καὶ αὐτὰ ἑαυτοῖς καὶ τοῖς εὐλόγοις, καὶ ἔοικεν ἐν αὐτοῖς εἶναι ὁ Σιμωνίδου μακρὸς λόγος· γίνεται γὰρ ὁ μακρὸς λόγος ὥσπερ ὁ τῶν δούλων ὅταν μὴθὲν ὑγιὲς λέγωσιν.

Alex. Aphr. *ad loc* 4 p 827 Biandis τὸ δὲ . . . σαφὲς ἔσται προειδόσι<sup>1</sup> τίς ἐστὶν ὁ Σιμωνίδου λόγος. ὁ Σιμωνίδης ἐν τοῖς λόγοις οὓς Ἀτάκτους ἐπιγράφει μιμεῖται καὶ λέγει οὓς εἰκὸς ἐστὶ λόγους λέγειν δούλους ἐπταικότας πρὸς δεσπότης ἐξετάζοντας αὐτοὺς τίνας ἔνεκα ταῦτα ἐπταίκασι· καὶ ποιεῖ αὐτοὺς ἀπολογουμένους λέγειν πάνυ μακρὰ καὶ πολλὰ, οὐδὲν δὲ ὑγιὲς ἢ πιθανόν, ἀλλὰ πᾶν τὸ ἐπιφερόμενον ἐναντίον τῷ προφρασθέντι· τοιοῦτον γὰρ ὡς εἰκὸς τὸ βάρβαρον καὶ παιδείας ἄμοιρον.

Pind *Ol* 2 94 . . σοφὸς ὁ πολλὰ εἰδὼς φυᾶ·  
μαθόντες δὲ λάβροι  
παγγλωσσία κόρακες ὥς ἄκραντα γαρύετον  
Διὸς πρὸς ὄρνιχα θεῖον.

Schol. *ad loc* αἰνίττεται Βακχυλίδην καὶ Σιμωνίδην, ἑαυτὸν λέγων ἁετόν, κόρακας δὲ τοὺς ἀντιτέχνους.

Sch Pind *Nem* 4 35 . . . Σιμωνίδης παρεκβάσει χρῆσθαι εἴθωεν.

Eust *Proem. Com Pind* 25 Πίνδαρός φασι καὶ Σιμωνίδου ἤκουσε.

<sup>1</sup> mss προειποῖσι

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Aristotle *Metaphysics*: All these things are irrational, and inconsistent both with one another and with what is rational, and we may apply to them the term 'a long story' as it is used by Simonides, a long story in that sense being the kind of account given by a slave when he will not talk sense

Alexander of Aphrodisias *on the passage* These words will be clear to any reader who has been told what is meant by the λόγος of Simonides. This writer, in what he calls his *Ἀτακτοὶ Λόγοι* or *Prose Conversations*,<sup>1</sup> imitates [that is, gives a literary representation of] the answers erring slaves will generally make when their masters are enquiring why they have blundered, and makes them give extremely long and verbose excuses which have no sense—that is, plausibility—but are entirely off the point. This would seem to be characteristic of foreign birth and lack of education

Pindar *Olympians*. Skilled is the man who knoweth much by nature, they that have but learnt—even as a pair of crows, gluttonous in their wordiness, these chatter vain things against the divine bird of Zeus

Scholiast *on the passage* He hints at Bacchylides and Simonides, calling himself an eagle and his rivals crows<sup>2</sup>

Scholiast on Pindar                      Simonides often employs digression

Eustathius *Introduction to the Commentary on Pindar*: It is said that Pindar was a pupil also of Simonides

<sup>1</sup> meaning doubtful, apparently some sort of Mime  
<sup>2</sup> cf. Sch. *Nem.* 4. 60

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Plut *Mus* 20 ἀπείχετο γὰρ καὶ οὗτος (ὁ Παγκράτης) ὡς ἐπὶ τὸ πολὺ τοῦτου (τοῦ χρωματικῆς γένους), ἐχρήσατο δ' ἓν τισιν· οὐ δι' ἄγνοιαν οὖν δηλονότι, ἀλλὰ διὰ τὴν προαίρεσιν ἀπείχετο· ἐξήλου γοῦν, ὡς αὐτὸς ἔφη, τὸν Πινδάρειον τε καὶ Σιμωνίδειον τρόπον καὶ καθόλου τὸ ἀρχαῖον καλούμενον ὑπὸ τῶν νῦν.

Longin *Rhet* 1 2 201 Hammer ἤδη δὲ καὶ Σιμωνίδης καὶ πλείους μετ' ἐκείνων μνήμης ὁδοὺς προὔδιδαν, εἰδῶλων παράθεσιν καὶ τόπων εἰσηγούμενοι πρὸς τὸ μνημονεύειν ἔχειν ὀνομάτων τε καὶ ῥημάτων· τὸ δὲ ἐστὶν οὐδὲν ἢ τῶν ὁμοίων πρὸς τὸ δοκοῦν καινὸν παραθεώρησις καὶ συζυγία πρὸς ἀλλήλα.<sup>1</sup>

Cic *de Fin* 2 32 In nostiane potestate est quid meminerimus? Themistocles quidem cum ei Simonides an quis alius aitem memoriae polliceretur, 'Oblivionis' inquit 'mallem; nam meminisse etiam quae nolo, oblivisci non possum quae volo'

Sch Dion *Thr* 185 [π. τῶν γραμμάτων]· εὐρεταὶ δὲ τῶν λοιπῶν χαρακτήρων, τουτέστι τῶν ὀκτώ, οἷον τῶν δύο μακρῶν καὶ τῶν τριῶν διπλῶν καὶ τῶν τριῶν δασέων, δηλονότι Σιμωνίδης ὁ Κεῖος τῶν δύο μακρῶν καὶ τοῦ Ξ καὶ τοῦ Ψ, Παλαμήδης δὲ τῶν δασέων καὶ τοῦ Ζ, ἢ ὡς φασί τινες, Ἐπίχαρμος ὁ Συρακούσιος.

Plut *Sen. Ger. Rep* 3 Σιμωνίδης ἐν γήρᾳ χοροῖς ἐνίκα.

<sup>1</sup> mss ἄλλο

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Plutarch *Music*. Pankrates usually avoided the chromatic scale, though he used it occasionally, thus showing that he did not avoid it from ignorance. Indeed he tells us himself that he imitates the musical style of Pindar and Simonides and, generally, what is now called the ancient style.

Longinus the Rhetorician. Simonides and many after him have pointed out paths to remembrance, counselling us to compare images and localities in order to remember names and events, but there is nothing more in it than the concatenation and co-observation of the apparently new with what is similar to it.

Cicero *On the Chief Good and the Chief Evil*: Is it in our power to remember or to forget? When Themistocles was once promised—by Simonides I think it was—a handbook of mnemonics or guide to remembrance, 'I should prefer,' he exclaimed, 'a guide to forgetfulness, for I remember things I would not and cannot forget what I would.'<sup>1</sup>

Scholast on Dionysius of Thrace [on the Alphabet]. As for the inventors of the remaining eight letters, namely the two long vowels, the three double letters, and the three aspirates, it is clear that Simonides of Ceos invented the Η, the Ω, the Ξ and the Ψ, and Palamedes the Θ, the Φ, the Χ, and the Ζ, though some authorities ascribe these last four (?) to Epicharmus of Syracuse.

Plutarch *Should Old Men Govern?* Simonides won the chorus prize in his old age.<sup>2</sup>

<sup>1</sup> cf. *de Or.* 2. 74, *f.* 175 below, *Plin. N. H.* 7. 24, *Ael. N. A.* 6. 10.      <sup>2</sup> cf. *f.* 176 below.

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Luc Macr 26 Σιμωνίδης δὲ ὁ Κεῖος (ἔζησεν)  
ὕπὲρ τὰ ἐνενήκοντα (ἔτη).

Suid. Σιμωνίδης (γ') . . . Ἀκραγαντίνων  
στρατηγὸς ἦν ὄνομα Φοῖνιξ· Συρακουσίοις δὲ  
ἐπολέμουν οὗτοι. οὐκοῦν ὅδε ὁ Φοῖνιξ διαλύει  
τὸν τάφον τοῦ Σιμωνίδου μάλα ἀκηδῶς τε καὶ  
ἀνοίκτως, καὶ ἐκ τῶν λίθων τῶνδε ἀνίστησι  
πύργον· καὶ κατὰ τοῦτον ἐάλω ἡ πόλις. ἔοικε  
δὲ καὶ Καλλίμαχος τούτοις ὁμολογεῖν. οἰκτιρίζεται  
γοῦν τὸ ἄθεσμον ἔργον, καὶ λέγοντά γε αὐτὸν ὁ  
Κυρηναῖος πεποίηκε τὸν γλυκὺν ποιητὴν·

οὐδὲ τὸ γράμμα

ἠδέσθη τὸ λέγον μ' υἱὰ Λεωπρέπεος  
κεῖσθαι Κήιον ἄνδρα.  
καὶ τ' εἰπὼν ἅττα ἐπιλέγει·

οὐδ' ὑμέας, Πολύδευκες, ὑπέτρεσεν, οἷ με μελά-  
θρου

μέλλοντος πίπτειν ἐκτὸς ἔθεσθέ ποτε  
δαιτυμόνων ἄπο μῦνον, ὅτε Κραννώνιος, αἱ αἶ,  
ὠλισθεν μεγάλους<sup>1</sup> οἶκος ἐπὶ Σκοπάδας.

Ath 14. 638 e καὶ ὁ τοὺς Εἰλωτας δὲ πεποι-  
ηκώς φησιν·

τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε  
ἀρχαῖον αἰεῖειν. ὁ δὲ Γυνήσιππος ἔστ' ἀκούειν .

Sch Ar. Gesp. 1222 [τὰ σκόλι' ὅπως δέξη  
καλῶς]· ἀρχαῖον ἔθος ἐστιωμένους αἰεῖν ἀκο-  
λούθως τῷ πρώτῳ, εἰ παύσαιτο τῆς ᾠδῆς, τὰ  
ἐξῆς. καὶ γὰρ ὁ ἐξ ἀρχῆς δάφνιν ἢ μυρρίνην  
κατέχων ἦδε Σιμωνίδου ἢ Στησιχόρου μέλη ἄχρισ  
οὐ ἤθελε, καὶ μετὰ ταῦτα ᾧ ἐβόυλετο ἐδίδου, οὐχ  
268



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Lucian *Longevity* Simonides of Ceos lived to be over ninety<sup>1</sup>

Suidas *Lexicon* · Simonides (3rd notice) . . . There was an Agrigentine General named Phoenix who, in the course of a war with Syracuse, with cynical ruthlessness pulled down the tomb of Simonides and made a bastion of the stones. At that spot the city was taken<sup>2</sup>. This story would seem to be confirmed by Callimachus of Cyrene, who deploras the outrage and makes this writer of delightful verse say 'neither had he respect for the writing thereon which declared that beneath lay the son of Leopiepes of Ceos'; and a little further on. 'nor yet had he any fear of you brethren, O Polydeuces, who made me, alone of all the guests, pass out ere the roof fell, when the house at Cionnon came down alas! upon the mighty Scopadae.

Athenaeus *Doctors at Dinner* : Compare the author of the play called *The Helots*. 'It's old-fashioned to sing Stesichorus, Alcman, or Simonides, but we can hear Gnesippus . . .

Scholast on Aristophanes *Wasps* ['mind you take up the catch properly'] It was an old custom for guests at table to continue where the first singer left off. The guest who began held a sprig of bay or myrtle and sang a lyric of Simonides or Stesichorus as far as he chose, and then handed the sprig to another, making his choice of a successor with no regard to the order in which the guests were seated.

<sup>1</sup> cf Cic *de Sen* 7    <sup>2</sup> context implies Agragas, S then apparently died there and not at Syracuse

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<sup>1</sup> Bentl mss Κρανώνων αἶλας ὃ μέγας

## LYRA GRAECA

ὥς ἡ τάξις ἀπῆται. καὶ ἔλεγεν ὁ δεξάμεϊος παρὰ τοῦ πρώτου τὰ ἐξῆς, κακείνος ἀπεδίδου πάλιν ᾧ ἐβούλετο.

Ath 13 611 a ὥς Χαμαιλέων φησὶν ἐν τῷ Περὶ Σιμωνίδου.

Suid. Παλαίφατος· Αἰγύπτιος ἢ Ἀθηναῖος, γραμματικός . . . Ὑποθέσεις εἰς Σιμωνίδην.

*Anth. Pal* 4. 1 Μελεάγρου στέφανος· . . .  
καὶ νέον οἰνάνθης κλῆμα Σιμωνίδειω.

Catull 38 7 paulum quid lubet adlocutionis  
maestius lacrimis Simonideis

Suid Τρύφων· Ἀμμωνίου, Ἀλεξανδρεὺς, γραμματικὸς καὶ ποιητής, γεγονὼς κατὰ τοὺς Αὐγούστου χρόνους καὶ πρότερον . . . περὶ τῶν παρ' Ὀμήρῳ Διαλέκτων καὶ Σιμωνίδῃ καὶ Πινδάρῳ καὶ Ἀλκμᾶνι καὶ τοῖς ἄλλοις λυρικοῖς.

Dion. Hal *Vel Script* 420 Reiske Σιμωνίδου δὲ παρατήρει τὴν ἐκλογὴν τῶν ὀνομάτων, τῆς συνθέσεως τὴν ἀκρίβειαν· πρὸς τούτοις, καθ' ὃ βελτίων εὐρίσκεται καὶ Πινδάρου, τὸ οἰκτιζεσθαι μὴ μεγαλοπρεπῶς ὥς ἐκείνος ἀλλὰ<sup>1</sup> παθητικῶς.

Quint *Inst* Or 10 1 64 [de novem lyricis].  
Simonides, tenuis alioqui, sermone proprio et iucunditate quadam commendari potest, praecipua tamen eius in commovenda miseratione virtus, ut

<sup>1</sup> mss ἀλλ' ὥς ἐκεῖνος

<sup>1</sup> ref to the *Durges*, cf Hoi *Od* 2 1 37, 4 9 7

## LIFE OF SIMONIDES

His successor then continued the song, and in turn passed on the sprig at his own caprice.

Athenaeus *Doctors at Dinner* . . . according to Chamaeleon in his treatise *On Simonides*.

Suidas *Lexicon* Palaephatus.—An Egyptian, or according to some authorities, an Athenian; grammarian; wrote *Arguments* or introductions to the works of Simonides.

*Palatine Anthology* The Garland of Meleager . . . and a fresh young spray of the vine-buds of Simonides.

Catullus: . . . a word of talk as sad as the tears of Simonides.<sup>1</sup>

Suidas *Lexicon*: Tryphon:—Son of Ammonius; of Alexandria; grammarian and poet; flourished in the reign of Augustus and earlier; wrote . . . on the Dialects in Homer and in Simonides, Pindar, Alcman, and the other lyric poets.

Dionysius of Halicarnassus *Critique of the Ancient Writers*. You should note in Simonides his choice of words and his nicety in combining them; moreover—and here he surpasses even Pindar—he is remarkable for his expression of pity not by employing the grand style but by appealing to the emotions.

Quintilian *Guide to Oratory* [the Nine Lyric Poets] Simonides, though in other respects not a commanding figure, may be praised for his choice of expression and for a certain sweetness, but his chief excellence lies in his pathos, indeed some critics

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quidam in hac eum parte omnibus eius operis  
auctoribus praeferant

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See also Heph 67 and 404 Consbr, Serv *Cent  
Metr. Gram Lat* 4. 460 ff., Mai. Vict. Ibid. 6. 73,  
125, Plut. *Exil.* 13, Q.C. 9. 3. 2, Ael. *V.H.* 4. 15,  
8 2, 9. 1, Paus. 1 2 3, Xen *Hiero*, Villos. *An.* 2. 187,  
Ath. 3. 352 c, 14. 625 d, *Mar. Par.* 48-9, Suid

## ΣΙΜΩΝΙΔΟΥ ΜΕΛΩΝ

A'

### ΤΜΝΩΝ

#### 1 εἰς Δία Ὀλύμπιον

Him O. 5 2 Ἡλεῖοί ποτε τῆς Σιμωνίδου λύρας ἐπιλαβόμενοι  
ὅτε ἐπὶ τὴν Πίσαν ἔσπευδεν ὕμνῳ κοσμήσαι τὸν Δία, δημοσία  
φωνῇ τὴν πόλιν πρὸ Διὸς ἔδειν ἐλέλουν

#### 2 εἰς Ποσειδῶνα

Sch Eur *Med* 5 [πάγχρυσον δέρας] τὸ δέρμα τοῦτο οἱ μὲν  
δόλχρυσον εἶναι φασιν οἱ δὲ πορφυροῦν καὶ Σιμωνίδης δὲ ἐν τῷ  
Eis τὸν Ποσειδῶνα Ὑμνῳ ἀπὸ τῶν ἐν τῇ θαλάττῃ πορφυρῶν  
κεχρῶσθαι αὐτὸ λέγει

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<sup>1</sup> the numeration is purely conjectural, there are no  
ancient references by number    <sup>2</sup> I have placed here the

## SIMONIDES

consider that in this quality he surpasses all other writers of this class of literature

Βαλκυλίδης, *Them Or* 21, p 259, *AP* 9 184, 571 (vol 1, pp. 2, 164), *Plat Rep* 1. 335 e, *Piot* 316 a, *Plut. Num. Vind* 555 f, *Philod Mus.* 96. 33, 99. 28, *Sch. Dion Thr* 35, 191, 320, *Aristid. π Παραφθ* 3, p 646, *Synes Ep* 49

## THE POEMS OF SIMONIDES

### BOOK 1<sup>1</sup>

### HYMNS

#### 1 TO OLYMPIAN ZEUS

Himerius *Declamations*. One day when Simonides was hastening to Pisa to honour Zeus with a hymn, the Elcans laid hold of his lyre and all with one accord bade him sing the city instead of Zeus

#### 2 TO POSEIDON<sup>2</sup>

Scholiast on Euripides *Media* [ 'the all-golden pelt ] The fleece, which according to some authorities was entirely of gold, according to others of purple Simonides in the *Hymn to Poseidon* says that it was dyed in sea-purple

fragments which deal with the Argonauts, but they may have belonged to other poems

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*EM* 596 14 νάκη τὸ αἰγεῖον δέρμα, κωδία καὶ κώδιον τὸ  
προβατεῖον οὐκ ἔρα τὸ ἐν Κόλχοις νάκος ῥητέον κακῶς οὖν  
Σιμωνίδης

### νάκος

φησί

Sch *Ap. Rh* 4 177 πολλοὶ δὲ χρυσοῦν τὸ δέρας εἰρήασιν  
. . . ὁ δὲ Σιμωνίδης ποτὲ μὲν λευρόν, ποτὲ δὲ πορφυροῦν

### 3

Sch Eur *Med* 2 [Ξυμπληγάδας] ταύτας ὁ Σιμωνίδης

### Συνορμάδας

φησίν

### 4

Sch Pind *P* 4 450 [ἐνθα καὶ γυῖαν ἀέθλοισι ἐπέδειξαν κρίσιν  
ἐσθῆτος ἀμφίς] καὶ γὰρ καὶ παρὰ Σιμωνίδῃ ἐστὶν ἡ ἱστορία  
ὅτι περὶ ἐσθῆτος ηγωνίσαντο

### 5

Sch Eur *Med* 19 ὅτι δὲ καὶ ἐβασίλευσεν (ἢ Μήδεια) Κορίν-  
θου, ἱστοροῦντων Εὐμηλος καὶ Σιμωνίδης λέγων οὕτως

ὁ δὲ κατεῖς Κόρινθον οὐ Μαγνησίαν  
ναῖεν,<sup>1</sup> ἀλόχου δὲ Κολχίδος συνέστιος<sup>2</sup>  
Κράνου Λεχαίου τ' ἄνασσευ<sup>3</sup>

### 6

Sch *Ap Rh* 4 814 ὅτι δὲ Ἀχιλλεὺς εἰς τὸ Ἠλύσιον πεδῖον  
παραγενόμενος ἔγημε Μήδειαν, πρῶτος Ἴβυκος εἶρηκε, μεθ' ὃν  
Σιμωνίδης

<sup>1</sup> ὁ δὲ κατεῖς (= κατιῶν) *B* sugg. cf 80 mss οὐδὲ κατ' εἰς  
<sup>2</sup> Elms mss συνάστεος <sup>3</sup> Κράνου (= Κρανείου) *E* mss  
θράνου

## SIMONIDES

*Etymologicum Magnum*: *νάη* means a goatskin, *κωδία* and *κώδιον* a sheepskin And so the Colchian

fleece

ought not to be called *νάκος*, and Simonides is wrong in this

Scholiast on Apollonius of Rhodes *Argonautica* Many have made the Fleece golden Simonides sometimes calls it white and sometimes purple <sup>1</sup>

### 3

Scholiast on Euripides *Medea* [ the Clashing Rocks'] These are called by Simonides

the Together-moving Rocks

### 4

Scholiast on Pindar [ 'Lemnos, where the Argonauts gave proof of their limbs in a contest for a garment (or with out their clothes).] And indeed in Simonides' account the clothing is the prize

### 5 <sup>2</sup>

Scholiast on Euripides *Medea* We are told that Medea was queen of Corinth by Eumelus, and by Simonides in the lines

And when Jason returned he dwelt not at Magnesia but at Corinth, and ruled Cnium and Lechaëum as hearth-fellow of a Colchian spouse.

### 6

Scholiast on Apollonius of Rhodes *Argonautica*. The marriage of Medea to Achilles on his arrival in the Elysian Plain is first told by Ibycus, and after him by Simonides

<sup>1</sup> seems to imply that S mentioned the Fleece in more poems than one, cf Tzet *Chil* 1 430 where S is said to have applied the epithet to the lamb of Atreus <sup>2</sup> cf Sch Eur *Med* 10, Paus 2 3 10

# LYRA GRAECA

7

Arg Eur. *Med* Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποίησει

B'

## ΠΑΙΑΝΩΝ

8

Him O<sub>1</sub> 16 7 διδὲ δὴ καὶ Σιμωνίδη πείθομα ὕπερ ἐκεῖνος ἐν Μέλεσι περὶ Μουσῶν ἀνύμνησε φησὶ γὰρ δῆπου τοῦτο ἐκεῖνος 'Ἀεὶ μὲν αἱ Μοῦσαι χορεύουσι καὶ φίλον ἐστὶ ταῖς θεαῖς ἐν ᾧδαῖς τε εἶναι καὶ κρούσασιν ἐπειδὴν δὲ ἴδωσι τὸν Ἀπόλλωνα τῆς χορείας ἡγεῖσθαι ἀρχόμενον, τότε πλεόν ἢ πρότερον τὸ μέλος ἐκτείνασαι ἥχόν τινα παναρμόνιον καθ' Ἑλικῶνος ἐκπέμπουσιν'

e g<sup>1</sup> Αἰεὶ μὲν χορὸς φίλος ἐστὶ Μοῖσαις.  
ἐπεὶ δὲ ἴδωσιν Ἀπόλλωνα χορείας  
ἡγεῖσθ' ἀρχόμενον, τότε πλείον  
ἢ πρότερον τὸ μέλος  
τείνουσι παναρμονίαν τε  
καθ' Ἑλικῶνος ἐκπέμπουσιν ἥχώ<sup>2</sup>

9

Jul Ep 24 395d Σιμωνίδη δὲ ἄρα τῷ μελικῷ πρὸς τὴν Ἀπόλλωνος εὐφημίαν ἀρκεῖ τὸν θεόν

Ἑκατον

προσιπνόντι καὶ καθάπερ ἂν τ' ἄλλου τινὸς ἱεροῦ γνωρίσματος αὐτοῦ τὴν ἐπωνυμίαν κοσμηῖν, διότι τὸν Πύθωνα τὸν δράκοντα βέλεσιν ἐγατόν, ὥς φησιν, ἐχειρώσατο

<sup>1</sup> E <sup>2</sup> cf Sch Aesch Cho. 324 (where συνήθης means 'colloquial' i e η not α, cf Philostr Διαλ 258 10)

<sup>1</sup> cf Sch Ai Eq. 1321 <sup>2</sup> cf Suid (p 248) <sup>3</sup> H. ap-  
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## SIMONIDES

### 7<sup>1</sup>

Introduction to Euripides *Medea*: According to Pherecydes and Simonides, Medea made Jason young again by boiling him

### BOOK II

### PAEANS<sup>2</sup>

### 8

Himerius *Declamations*: Therefore I believe what Simonides says in praise of the Muses in his *Lyric Poems*

A dance is ever dear to the Muses, but when they espy Apollo about to lead a round, then more than ever put they forth their best in music and send down Helicon an all-harmonious sound<sup>3</sup>

### 9<sup>4</sup>

Juhan *Letters* It suffices the lyrist Simonides for praise of Apollo to call the God *ἑκατος* or

### Far-Shooter

and to adorn him with that title instead, as it were, of another sacred mark—because, as he says, he slew the serpent Python with a hundred (*ἑκατόν*) arrows

pears to paraphrase l 1 thus 'The Muses ever dance, and dear it is to the Goddesses to be in songs and music' but more of this than is given above may belong to S<sup>4</sup> cf Eust 52 12, Tzetz *Il.* 117 17

# LYRA GRAECA

I'

## KATETXΩN

10

Plut *Præc Pol* 14 ἐπεὶ δὲ

πάσαις κορυδάλλαις χρὴ λόφον ἐγγενέσθαι<sup>1</sup>

κατὰ Σιμωνίδην, καὶ πᾶσα πολιτεία φέρει τινὰς ἐχθρὰς καὶ διαφοράς, οὐχ ἥκιστα προσήκει καὶ περὶ τούτων ἐσκέφθαι τὸν πολίτην.

11

Sch *Or* 6 164 [ἦλθον γὰρ καὶ κείσε (εἰς Δῆλον), πολλὸς δὲ μοι ἔσπετο λαός] λέγοι δ' ἂν πολλὸν λαὸν οὐ τὸν ἴδιον στόλον ἀλλὰ τὸν Ἑλληνικόν, ὅτ' ἀφηγούμενος εἰς Δῆλον ἦλθε Μενέλαος σὺν Ὀδυσσεὶ ἐπὶ τὰς Ἀγίου θυγατέρας, αἱ καὶ Οἰνότροποι ἐκαλοῦντο ἡ δὲ ἰστορία καὶ παρὰ Σιμωνίδῃ ἐν ταῖς Κατευχαῖς

12-16 εἰς τὴν ἐπ' Ἀρτεμισίῳ Ναυμαχίαν

Sch *Ap Rh* 1 211 [Ζήτης αὖ Κάλαις τε Βορήιοι υἱὲς ἔκοντο]

τὴν δὲ Ὀρεΐθυσιν Σιμωνίδης ἀπὸ Βριλησσοῦ φησὶν ἀρπαγεῖσαν ἐπὶ τὴν Σαρπηδονίαν πέτρην τῆς Θράκης ἐνεχθῆναι. ἡ δὲ Ὀρεΐθυια Ἐρεχθέως θυγατὴρ ἦν ἐξ Ἀττικής ἀρπάσας ὁ Βορέας ἤγαγεν εἰς Θράκην ἀκείσε συνελθὼν ἔτεκε Ζήτην καὶ Κάλαιν, ὡς Σιμωνίδης ἐν τῇ Ναυμαχίᾳ

<sup>1</sup> exact reading uncertain, mss Plut *πάσαις(ι) κορυδαλλίσι* or *πᾶσι κορυδαλλοῖς* Lupercus (Paton *C R* 1912) Σιμωνίδης ἐν Κατευχαῖς, χρὴ κορυδαλλαῖς πάσαις ἐμφῦναι λόφον, where context requires fem

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<sup>1</sup> cf Plut *Util ei Host* 10, *Vit Timol* 37, *Paroem* 2 602 <sup>2</sup> Wil compares insci ap Pomtow *Delphica* 3 118 οἱ ἱερεῖς τοῦ Ἀπόλλωνος κατευχέσθωσαν τὰ Εὐμένεια  
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# SIMONIDES

## BOOK III

### PRAYERS

#### 10<sup>1</sup>

Plutarch *Political Precepts*: But since, as Simonides says—

Every laik must have his crest

and every form of government involves some hatred and strife, it is particularly necessary for the statesman to have studied these things

#### 11

Scholiast on the *Odyssey* [For I went to Delos with a large company']. This refers not to his own people but to the Grecian expedition as a whole, at the head of which Menelaus went to Delos with Odysseus after the daughters of Anius who were called the Turners-into Wine. The story is given by Simonides in the *Prayers*—

#### 12-16 ON THE SEA-FIGHT OFF ARTEMISIUM

Scholiast on Apollonius of Rhodes *Argonautica* ['Thither came also Zetes and Calais, sons of the Northwind']: According to Simonides, Oreithyia was carried off from Bulessus to the Sarpedonian Rock in Thrace. Oreithyia was the daughter of Erechtheus whom the Northwind carried off from Attica to Thrace, there to beget on her Zetes and Calais, as Simonides tells in the *Sea-Fight*<sup>3</sup>

καθὼς νομίζεται, 'the priests of Apollo shall make the prayers customary for the Feast of the Eumeneia'<sup>3</sup> cf. Hdt. 7.188, who records the tale that the Athenians were told by an oracle to summon to them αἰδὲ τὸν γαμβρόν τε τὸν Ἐρεχθέως γαμβρόν 'the son-in-law of Erechtheus (which should prob. be read, cf. Suid. γαμβρόν Ἐρεχθῆος); the poem connected the rape of O. with the aid Boreas gave in destroying the Persian fleet

# LYRA GRAECA

13, 14

Prisc. *Met. Tir* 2 428 Keil Simonides et Alcman in iambico teste Heliodoro non solum in fine ponunt spondeum, sed etiam in aliis locis Simonides in ἐπ' Ἀρτεμισίῃ Ναυμαχίῃ in dimetro catalectico

ἐβόμβησεν θάλασσα<sup>1</sup>

in secundo loco spondeum posuit, ἀντιστρέφει δὲ αὐτῷ

ἀποτρέποισι Κῆρας

15

Him. *Or.* 3 14 λύσει δὲ τῆς νεῶς ῥῶδ' τὰ πείσματα, ἦ ἱερός προσάδοισιν Ἀθηναῖοι χορός, καλοῦντες ἐπὶ τὸ σκίφος τον ἄνεμον, παρεῖναι τε αὐτὸν καὶ τῇ θεωρίᾳ συμτέτεσθαι ὁ δὲ ἐπιγνοὺς οἶμαι τὴν Κε'αν<sup>2</sup> ῥῶδ' ἣν Σιμωνίδης αὐτῷ προσήσσε μετὰ τὴν <κατὰ> θαλατταν <μάχην>,<sup>3</sup> ἀκολουθεῖ μὲν εὐθὺς τοῖς μέλεσι, πολὺς δὲ τνεύσας κατὰ πρύμνης οὐρίας ἐλαυνει τὴν ὀλκάδα τῷ πνεύματι

Ibid. *Ecl* 13 32 νῦν γὰρ ποιητικῶς ἐθέλων καλέσαι τὸν ἄνεμον, εἶτα οὐκ ἔχω ποιητικὴν ἀφείναι φωνήν, ἐκ τῆς Κείας<sup>4</sup> Μούσης πρῖσιπείν ἐθέλω τὸν ἄνεμον .<sup>5</sup> ἀπαλὸς δ' ὑπὲρ κυμάτων χεόμενος πορφύρᾳ σχίζει περὶ τὴν πρῆραν τὰ κύματα οὐ γὰρ ἀτασθάλους μαστεύων ἔρωτας τὴν σὴν πλεῦσαι σπουδάζει θάλασσαν, ἀλλὰ τελέσαι θέλει πάντας τοὺς Ἴωνες τὰ σεμνὰ σωφροσύνης μυστήρια

16

Sch. *Ap Rh* 1 583 [εἰναλίη Σκίαθος] νῆσος γὰρ ἡ Σκίαθος τῆς Θεσσαλίας ἐγγὺς Εὐβοίας ἧς καὶ Σιμωνίδης μέμνηται

<sup>1</sup> Ald mss -σας    <sup>2</sup> mss οἰκείαν    <sup>3</sup> E    <sup>4</sup> mss οἰκείας  
<sup>5</sup> gap in mss

## SIMONIDES

### 13, 14

PRISCIAN *Metres of Terence* Simonides and Alcman, according to Heliodorus, not only end iambic lines with spondees, but put them [irregularly] elsewhere Simonides in the *Sea-Fight off Artemisium* puts a spondee in the second place in the catalectic dimeter

the sea began to roar,  
corresponding in the antistrophe to  
they avert the Death-Goddesses

### 15

HIMERIUS *Declamations* A song shall loose the moorings of the vessel, the song which the holy chorus of Athenians sings to call the wind to the ship, that it may be present indeed and fly along with the sacred craft,<sup>1</sup> and the wind, doubtless recognising the song which Simonides sang to it after the sea <-fight>, comes straightway at the call of the music, and blowing strong and full astern drives the bark on with its blast

The Same *Elogues* For now desiring to call the wind in poetic wise, but being unable to utter poetic speech, I would fain call the wind according to the Cean Muse<sup>2</sup> and softly spreading over the waves, cleave thou the purple waves about the bows, for in quest of no wicked desires would he sail thy sea, but in the hope of initiating all Ionia into the holy mysteries of virtuous living

### 16

Scholias on Apollonius of Rhodes *Argonautica* ['Sea-girt Sciathos'] Sciathos is an island of Thessaly close to Euboea, it is mentioned by Simonides

<sup>1</sup> the sacred ship in the Panathenaic procession      <sup>2</sup> the gap is in the mss

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# LYRA GRAECA

Δ'

## ΔΙΟΤΡΑΜΒΩΝ

### 17 Μέμνων

Sti 15 728 [π Σούσων] λέγεται γὰρ δὴ καὶ κτίσμα Τιθωνοῦ τοῦ Μέμνονος πατρός . ἡ δ' ἀκρόπολις ἐκαλεῖτο Μεμνόنيον λέγονται δὲ καὶ Κίσσιοι οἱ Σούσιοι, φησὶ δὲ καὶ Αἰσχύλος τὴν μητέρα Μέμνονος Κισσίαν, ταφῆναι δὲ λέγεται Μέμνων περὶ Παλτὸν τῆς Συρίας παρὰ Βαδᾶν ποταμόν, ὡς εἶρηκε Σιμωνίδης ἐν Μέμνονι διθαρράμβῳ τῶν Δηλιακῶν.

### 18 Εὐρώπη

Αἰ Byz Miller *Met* 430 Σιμωνίδης δ' ἐν τῇ Εὐρώπῃ τὸν ταῦρον ὅτε μὲν ταῦρον, ὅτε δὲ μῆλον, ὅτε δὲ πρόβατον ὄνομα ἰάξει

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<sup>1</sup> whether these formed a Book is doubtful    <sup>2</sup> apparently

# SIMONIDES

## BOOK IV

### DITHYRAMBS <sup>1</sup>

#### 17 MEMNON

Strabo *Geography* [on Susa] It is said to have been founded by Tithonus father of Memnon. The acropolis was called the Memnonium, and the Susians are known as Cissian, a title which Aeschylus gives to the mother of Memnon; moreover Memnon is said to have been buried near Paltus in Syria, on the banks of the river Badas, as is told by Simonides in his Dithyramb *Memnon* included among the *Deliaea* <sup>2</sup>

#### 18 EUROPA

Anistophanes of Byzantium. In his *Europa* Simonides calls the bull not only a bull but also *μῆλον* and *πρόβατον* [which usually are applied to sheep or goats]

a copy of S's works preserved in the temple-archives at Delos, cf Alc vol 1 p 316 n

Ε'

ΕΓΚΩΜΙΩΝ

19 πρὸς Σκόπαν

Plat *Prot* 339 a-347 a λέγει γάρ που Σιμωνίδης πρὸς Σκόπαν  
τὸν Κρέοντος ὕν τοῦ Θεττάλου ὅτι <sup>1</sup>

στρ. α' Ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι  
χαλεπὸν,  
χερσίν τε καὶ ποσὶ καὶ νόῳ τῆτρά-γωνον  
ἄνευ ψόγου τετυγμένον.

στρ. β' οὐδέ μοι ἐμμελέως τὸ Πιττακεῖον νέμε-  
ται,  
καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον <sup>2</sup>  
χαλεπὸν φάτ' ἐσθλὸν ἔμμεναι.  
10 θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας· ἄνδρα δ'  
οὐκ ἔστι μὴ οὐ κακὸν ἔμμεναι,  
ὃν ἀμάχανος συμφορὰ καθέλη  
πράξας γὰρ εὖ <sup>3</sup> πᾶς ἀνὴρ ἀγαθός,  
κακὸς δ' εἰ κάκιον, <sup>4</sup>  
καπὶ πλείστον ἄριστοι τοὺς θεοὶ φίλω-  
σιν. <sup>5</sup>

στρ. γ' τοῖνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι  
δυνατὸν  
16 διζήμενος κενεᾶν ἐς ἄπρακτον ἐλπίδα  
μοῖραν αἰῶνος βαλέω,

<sup>1</sup> so arranged by Aars, preserving order of quotation by  
Plato <sup>2</sup> καίτοι· καίπερ? <sup>3</sup> Pl. πράξας μὲν γὰρ εὖ <sup>4</sup> Ε'.



# SIMONIDES

## Book V

### EULOGIES

#### 19 To SCOPAS<sup>1</sup>

Plato *Protagoras* [beginning a full discussion of the poem, whence this is reconstructed]: For does not Simonides say to Scopas son of Cleon the Thessalian

It is hard to quit you like a truly good man fashioned without flaw in hand, foot, or mind, four-square<sup>2</sup> And though it come of a wise man, I hold not with the saying of Pittacus, 'Tis hard to be good'<sup>3</sup> Such is the lot of a God alone, as for a man, he cannot but be evil if he be overtaken by hopeless calamity; for any man is good in good fortune and bad in bad, and take it all in all, they are best who are loved by the Gods<sup>4</sup> Therefore never will I cast my portion of life profitless away upon a hope unaccomplishable, by going in quest of

<sup>1</sup> cf Diog Laert 1. 7 6, Suid. Πιπταλείων, Arist *Eth. Nic* 1100 b 21, *Rh* 3 11, Stob *Fl* 46 51. Julian *Cues* 333 b, Suid τερράγωνος, Arist *Met* 1 2, Sch Arist 529 b, Cram *A P* 1 387. 33, Boiss *A N* 210, Plat *Q. Conv* 9 14 2, *Trans* 10, *First Am* 14, *Stou* 7, Plat *Prot* 346 b, *Leg* 7 818 b, Sch Eur *Or.* 488, Stob *Ecl* 1 154, Synes *Ep* 103, Procl Plat *Cratyl* 156, Suid Σιμωνίδης, *Pausan* 1 29, Arsen 58 <sup>2</sup> Plato does not quote the rest of this stanza, if the poem is complete except for these lines and a line and a half below, this gap doubtless contained the personal application of the general statement to Scopas <sup>3</sup> i e P does not go far enough for me <sup>4</sup> i e lucky

mss κακῶς <sup>5</sup> ἁπὲ πλ Adam Plat ἐπὶ πλ δὲ καὶ τοὺς  
θεοὶ B Pl οὐς ἂν θέοι

# LYRA GRAECA

πανάμωμον ἄνθρωπον, εὐρυεδοῦς ὅσοι  
 καρπὸν αἰνύμεθα χθονός,  
 ἐπὶ δ' ὕμνιν εὐρὼν ἀπαγγελέω.<sup>1</sup>  
 πάντας δ' ἐπαίνημι καὶ φιλέω,  
 20 ἐκὼν ὅστις ἔρδῃ  
 μηδὲν αἰσχρόν· ἀνάγκῃ δ' οὐδὲ θεοὶ  
 μάχονται.

στρ. δ'

οὐκ εἰμὶ γὰρ φιλόμωμος.<sup>2</sup>  
 ἐξαρκεῖ δ' ἐμοὶ  
 ὃ γε μὴ ᾿γαθὸς μηδ' ἄγαν ἀπάλαμνος,<sup>3</sup>  
 εἰδώς γ' ὀνασίπολιν δίκαν,  
 25 ὑγίης ἀνὴρ οὐδὲ μή μιν ἐγὼ  
 μωμάσομαι.<sup>4</sup> τῶν γὰρ ἀλιθίων  
 ἀπείρων γενέθλα  
 πάντα τοι καλὰ τοῖσί τ' αἰσχροῖα μὴ  
 μέμικται.

## 20

Him 33 (Schenkl *Heimes* 1911 p 425) Σιμωνίδης ὁ Κεῖος  
 Ἰέρων<α><sup>5</sup> πέμπων ἐκ Σικελίας ἐπ' ἄλλης γῆς ἵπτετο μὲν λύρας,  
 ἦπτετο δὲ δάκρυα μείζας τοῖς κρούμασιν.

<sup>1</sup> B mss ἔπειθ' ὕμιν κτλ      <sup>2</sup> Plat οὐ γάρ εἰμι φ, position  
 not certain      <sup>3</sup> Pl ἔμοιγε ἐξ      ὃ γε μὴ ᾿γαθὸς *E Cambr Phil*  
*Soc Proc* 1923, cf paraphr 346 d ἀλλά μοι ἐξαρκεῖ ἂν ᾿ῃ μέσος

## SIMONIDES

what cannot be, to wit a man without spot or blemish among all of us who win the fruit of the wide-set earth, but if so be I should come upon him I will send you word of it My praise and friendship is for all them that of themselves earn no disgrace · even Gods fight not against necessity I am no faultfinder , enough for me is he that is not good nor yet too exceeding wicked, that knoweth that Right which aideth cities, a sound man. Him will I never blame For the generation of the worthless is without number, and surely all is fair wherein is mixed nothing foul

### 20

*Himerius Declamations* Simonides of Ceos when bidding farewell to Hiero as the king left Sicily for abroad, touched the lyre, but mingled tears with the notes he played

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καὶ μηδὲν κακὸν ποιῇ mss ὅς τιν μὴ κοκδς ἦ (ὅ γε taken as rel )  
<sup>4</sup> οὐδὲ μή μιν Schl -B mss οὐ μὴν <sup>5</sup> W11

# LYRA GRAECA

Σ'

## ΘΡΗΝΩΝ

21 εἰς τοὺς ἐν Θερμοπύλαις ἀποθανόντας

Diod Sic 11 11 διόπερ οὐχ ὁ τῶν ἱστοριῶν συγγραφεὶς μόνος, ἀλλὰ καὶ πολλοὶ τῶν πο.ητῶν καθύμνησαν αὐτῶν τὰς ἀνδραγαθίας ὧν γέγονε καὶ Σιμωνίδης ὁ μελοποιὸς ἄξιον τῆς ἀρετῆς αὐτῶν ποιήσας ἐγκάμιον, ἐν ᾧ λέγει

Τῶν ἐν Θερμοπύλαις θανόντων

εὐκλεῆς μὲν ἂ τύχα καλὸς δ' ὁ πῶτος,<sup>1</sup>

βωμὸς δ' ὁ τάφος πρὸ χοῶν δὲ μνᾶστις ὁ δ'  
οἶνος ἔπαινος.<sup>2</sup>

ἐντάφιον τοιοῦτον εὐρὼς

ὅ οὗτ' ὁ πανδαμάτωρ ἀμανρώσει χρόνος<sup>3</sup>

ἀνδρῶν ἀγαθῶν ὅδε σακὸς

οἰκέτιν εὐδοξίαν

Ἑλλάδος εἴλετο.<sup>4</sup> μαρτυρεῖ δὲ καὶ Λεωνίδας

Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπῶς

10 κόσμον ἀέναόν τε κλέος.<sup>5</sup>

22

Men *Encom Rhet Gr* 9 133 Walz [π ὕμνων τῶν εἰς τοὺς θεοὺς] πεπλασμένοι δὲ ὕμνοι, ὅταν αὐτοὶ σωματοποιοῦμεν καὶ θεὸν καὶ γονὰς θεῶν ἢ δαιμόνων, ὥσπερ Σιμωνίδης τὴν Αὔριον δαίμονα κέκληκεν καὶ ἕτεροι Ὀκνοῖ καὶ ἕτεροι ἑτερόν τινα

<sup>1</sup> mss Θερμοπύλαισι <sup>2</sup> πρὸ χοῶν Herm mss προγόνων  
Ilgen πρὸ γόνων οἶνος E, Camb Philol Soc Proc 1923 mss  
οἶτος · Jac οἶκτος <sup>3</sup> ἐντάφιον E mss ἐντ. δὲ εὐρὼς  
B-Wil. mss οὗτ' εὐρ <sup>4</sup> οἰκέτιν Thiersch mss οἰκετᾶν  
Schn οἰκέταν <sup>5</sup> καὶ Diodl omits Σπάρτας B mss ὁ  
Σπ. λελοιπῶς · Ars λιπῶν perh τε κλείος E

<sup>1</sup> cf Ars 242 <sup>2</sup> burial. or funeral libation [not shroud],

# SIMONIDES

## Book VI

### DIRGES

#### 21 ON THOSE WHO FELL AT THERMOPYLAE<sup>1</sup>

Diodorus of Sicily *Historical Library* And for this their valour has been lauded not only by the historians but by many of the poets, and among these the lyric Simonides, who wrote them a eulogy worthy of their noble deed, in which he says:

To them that fell at Thermopylae belong a glorious fortune and a noble lot, for grave they have an altar, for libation-brewers remembrance, and the wine that comes thereof is praise. Such burial neither shall Decay darken, nor Time the all-vanquisher bedim.<sup>2</sup> This shrine of brave men hath taken for its keeper the fair fame of Greece, witness Leonidas the king of Sparta by token of the great ornament of valour and the everlasting glory that he hath left behind

#### 22<sup>3</sup>

Menander *On Eulogies* Hymns are said to be factitious when we personify abstractions as Gods and children of Gods or of spirits for the occasion, like Simonides when he makes a spirit of To-morrow, and others of Hesitation and what not<sup>4</sup>

cf Plut quoted below, *fr* 34, wine was poured over the embers after cremation<sup>3</sup> cf *Ibid* 105<sup>62</sup> (ὡν μηδέποτε εἴπης and, after ἔσσεται, ἀλλὰ μηδὲ οἶκον ὥσπερ ἀμέλει ὁ ποιητὴς διεξέρχεται τὴν τῶν Σκοπᾶδων ἀθρόαν ἀπώλειαν, 'a man—or a house either, as the poet describes the disaster which overwhelmed the Scopads'), *Oi Pap* 1087 1 30<sup>4</sup> cf. Callim *Ep* 14

## LYRA GRAECA

Stob *Fl* 105 9 [ὅτι ἀβέβαιος ἡ τῶν ἀνθρώπων εὐπραξία μετα-  
πιπτούσης ῥιζίδως τῆς τύχης] Σιμωνίδου Ὁρήναν

Ἄνθρωπος ἔων μῆποτε φάσῃς ὃ τ' ἀγινίσει Ἀϋ-  
ριον  
μηδ' ἄνδρα ἰδὼν ὄλβιον, ὅσσον χρόνον ἔσσεται <sup>1</sup>  
ὠκεία γάρ, οὐδὲ ταιυπτερύγου μυίας <sup>2</sup>  
οὕτως ἂ μετάστασις. <sup>3</sup>

### 23 εἰς Σκοπάδας

Sch Theocr 16 36 [Σκοπάδαισιν] οἱ δὲ Σκοπάδαι Κραν-  
ώνιοι τῇ γένος Κράννων δὲ πόλιν Θεσσαλίας, ὅθεν Σκόπας ὁ  
Κρανώνιος Κρέοντος καὶ Ἐχερατείας υἱὸς καὶ Σιμωνίδης ἐν  
Ὁρήνοισι

Ibid 44 [ἄοιδος ὁ Κήϊος] τὸν Σιμωνίδην φησί, παρόσον αὐτὸς  
τοῖς προειρημένοις ἐνδόξοις ἀνδράσι τῶν Θεσσαλῶν Ἐπινικίους  
ἔγραψε καὶ Ὁρήνους

### 24 εἰς Ἀντίοχον

Aristid *Cl* 1 127 [εἰς Ἑτεωνέα ἐπικήδειος] ποῖος ταῦτα  
Σιμωνίδης θρηνίσει, τίς Πίνδαρος, ποῖον μέλος ἢ λόγον τοιοῦτον  
ἐξευρὼν Στήσιχος ὅξιον φθέγγεται τοιοῦτου πάθους, ποῖα δὲ  
Δύσηοις Θετταλῇ τοσοῦτο πένθος ἐπένησεν ἐπ' Ἀντίοχῳ τελευ-  
τήσαντι, ὅσον νῦν μητρὶ τῇ τοῦτου πένθος προεῖται,

Sch Theocr 16 34 [πολλοὶ ἐν Ἀιτιόχοιο δόμοις καὶ ἀνακτο-  
ς Ἀλεῦα] ὁ δὲ Ἀντίοχος Ἐχερατίδου καὶ Δυσήριδος υἱὸς ἦν, ὡς  
φησι Σιμωνίδης

### 25 εἰς Λυσίμαχον

Harpocr 174 15 Ταμίαι πόλιν ἐστὶν ἐν Εὐβοίᾳ ἐν τῇ  
χώρᾳ τῶν Ἑοετρῶν αἱ Ταμῦναι, ἐνθα καὶ ἱερὸν Ἀπόλλωνος, ὡς  
οἶτε τὰ Εὐβοῖκα γράψαντες μαρτυροῦσι καὶ Σιμωνίδης ἐν τῷ εἰς  
Λυσίμαχον τὸν Ἑρετριέα Ὁρήνῳ

<sup>1</sup> αὔριον and ἔλβιον from Stob *Fl* 105 62, omitted here  
ὃ τ' ἀγινίσει *F*, *Camb* *I*h*i*! *Soc* *P*ice 1923: mss ὃ τι  
γίνεται Ἀὔριος<sup>9</sup> mss also ἐσσεῖται, with which Garrod

## SIMONIDES

Stobaeus *Anthology* [That human prosperity is uncertain because Fortune turns so easily] From the *Digges* of Simonides.

If thou be'st a mortal man, never say what To-morrow will bring, nor when thou seest a man happy, how long he shall be happy. For swift is change—nay, not so swift the changing course of the wide-winged fly.<sup>1</sup>

### 23 ON THE SCOPADS

Scholast on Theocritus ['the Scopads'] These were of Crannon, which is a city of Thessaly whence came Scopas son of Creon and Echecrateia Compare Simonides in the *Digges*

The Same ['the Ceian bard'] That is, Simonides, because he wrote *Victory Songs* and *Digges* for the aforesaid famous Thessalians

### 24 ON ANTIOCHUS

Aristides *Orations* [The funeral speech on Eteoneus]. What Simonides, what Pindar shall bewail such a thing as this? What tune or word shall Stesichorus find worthy of so great a calamity? What Dyseus of Thessaly ever made such lament for the death of an Antiochus, as this mother makes for her son?

Scholast on Theocritus ['many in the house of Antiochus and king Aleuas'] Antiochus was the son of Echekratidas and Dyseris, as we know from Simonides

### 25<sup>2</sup> ON LYSIMACHUS

Harpocration *Lexicon to the Attic Orators*. Tainynae a city of the Eretrians in Euboea, containing a temple of Apollo, as we learn from the authors of the *Euboea* and from Simonides in the *Digge* for *Lysimachus of Eirena*

<sup>1</sup> apparently 'dragon-fly'      <sup>2</sup> cf. Phot., Suid Ταμύναι

compares Soph *O T* 880      <sup>2</sup> μάας' or make it part of next line, omitting α'      <sup>3</sup> οὕτως, sc ὡκεῖα

# LYRA GRAECA

## 26

Stob *Fl* 98. 15 [π τοῦ βίου, ὅτι βραχὺς καὶ εὐτελής καὶ φροντίζων ἀνήμεστος] Σιμωνίδου Θρήνων

οὐδὲ γὰρ οἱ πρότερόν ποτ' ἐπέλυντο  
θεῶν δ' ἐξ ἀνάκτων ἐγένονθ' υἱες ἡμίθεοι,  
ἄπουν οὐδ' ἀφθόνητον<sup>1</sup> οὐδ' ἀκίνδυνον  
βίου  
τελέσαντες ἐξίκουτο γήρας.<sup>2</sup>

## 27

Dion Hal. *Comp* 26 [π τῆς ἐμμελοῦς τε καὶ ἐμμέτρου συνθέσεως τῆς ἐχούσης πολλὴν ὁμοιότητα πρὸς τὴν πεζὴν λέξιν] ἐκ δὲ τῆς μελικῆς τὰ Σιμωνίδου ταῦτα γέγραπται δὲ κατὰ διαστολὰς, οὐχ ὥν Ἀριστοφάνης ἢ ἄλλος τις κατεσκεύασε κώλων, ἀλλ' ὧν ὁ πεζὺς λόγος ἀπαιτεῖ πρόσεχε δὴ τῷ μέλει καὶ ἀναγινωσκε ταῦτα κατὰ διαστολὰς, καὶ εὖ ἴσθ' ὅτι λήσεται σε ὁ ῥυθμὸς τῆς ψδῆς καὶ οὐχ ἔξεις συμβαλεῖν οὔτε στροφὴν οὔτε ἀντίστροφον οὔτε ἐπαθόν, ἀλλὰ φανήσεται σοι λόγος οὐτασι διειρόμενος ἔστι δὲ ἡ διὰ πελάγους φερομένη Δανάη τὰς ἐαυτῆς ἀποδυρομένη τύχας·

στρ. ὅτε λάρνακα δαιδαλέαν ἄνεμος τέτμε  
πνέων<sup>3</sup>  
κινηθεῖσά τε λίμνα  
δείματί τ' ῥέπεν οὔτ' ἀδιάντοισιν παρειαῖς,<sup>4</sup>  
ἀμφὶ Περσεῖ βάλλε φίλαν χέρα,<sup>5</sup>  
5 εἰπέ τ'. ὦ τέκος, οἶον ἔχον πόνον οὐ  
δακρύνεις,<sup>6</sup>  
γαλαθῆνυ δ' ἦθει κνωώσσεις<sup>7</sup> ἀτερπεῖ

<sup>1</sup> Wil mss ἀφθιτον <sup>2</sup> E, cf 38 mss ἐς γῆρ ἐξ τελέσαντες <sup>3</sup> λάρνακα δαιδαλέαν E, *Cambr Phil Soc Proc* 1923. mss -κι ἐν δαιδαλαῖα τέτμε Smyth mss τε μῆν, Ahl τ' ἐμῇ <sup>4</sup> τε ῥέπεν E mss ἔριπεν mss ἀδιάντοισι <sup>5</sup> mss ἀμφὶ τε <sup>6</sup> ἔχον E mss ἔχων, Ath ἔχω from



## SIMONIDES

### 26

Stobaeus *Anthology* [That life is short, of little account, and full of care]. From the *Duges* of Simonides.

For even they that were of old time and were born half-immortal sons of most high Gods, came not unto old age without toil, nor without the malice of men, nor without peril.

### 27 <sup>1</sup>

Dionysius of Halicarnassus [On verse composition which greatly resembles prose]. Take from the lyric poetry this of Simonides, which is here written<sup>2</sup> with the pause-marks corresponding not to the metrical lines arranged by Aristophanes of Byzantium or another, but to the requirements of the words treated as prose. Pray consider the poem and read this part of it according to the pause-marks, and you may be quite sure that the rhythm of the poem will escape you and you will be unable to pick out strophe, antistrophe, or epode; the poem will appear to you mere prose. It is Danae on the sea, bewailing her fate

When the wind came blowing upon the caiven chest and the swaying sea bent her towards fear and tears that would not be stayed from her cheeks, she threw a loving arm round Peiseus, saying, 'O babe, what woe is thine' and yet thou weapest not, but slumberest in thy suckling's way as thou liest

<sup>1</sup> cf Ath 9 369 e

<sup>2</sup> but not in the version opposite

---

εἶλον οὐ δακρύεις E. mss οὐ δ' αὐταῖς from οὐδ' αὐτεῖς  
correction of οὐδ' ἀκρύεις Ath σὺ δ' αὐτε εἰς whence Cas  
σὺ δ' ἀκτεῖς, but pleonastic γαλαθήνῃ δ' ἥθει B mss  
ἐγαλαθηνῶδεῖ θει, Ath γαλαθήνῃ δ' ἥτορι κνωώσσεις E  
mss κνωώσσεις, Ath λνώσσεις

## LYRA GRAECA

δούρατι χαλκογόμφῳ<sup>1</sup>  
 νυκτίλαπτον<sup>2</sup> κυανέῳ δνόφῳ ταθέν·<sup>3</sup> ἄλμαν  
 ὕπερθε τεᾶν κομᾶν βαθεῖαν<sup>4</sup>

ἀντ. παριόντος κύματος οὐκ ἀλέγεις<sup>5</sup> οὐδ' ἀνέμου  
 φθόγγον, πορφυρέαισι  
 κείμενον ἐν χλανίσι<sup>6</sup> προσέχον καλὸν  
 πρόσωπον.<sup>7</sup>  
 εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν,  
 καί κ' ἐμοῖσι <σὺ> ῥήμασι<sup>8</sup> λεπτὸν ὑπεῖχες  
 οὔας.

15 κέλομαι <δ'><sup>9</sup> εὐδὲ βρέφος, εὐδέτω δὲ πόντος,  
 <ἀμέτερον δ'> ἄμῆτρον  
 εὐδέτω κακόν.<sup>10</sup> μεταιβολία δέ τις <ἄμμιν,  
 ὦ><sup>11</sup> Ζεῦ πάτερ, ἐκ σέθεν φανείη.<sup>12</sup>

ἐπ. ὅττι δὲ θαρσαλέον ἔπος εὐχομαι  
 20 νόσφι δίκας, σύγγνωθί μοι.'

## 28

Stob *F* 118 5 [π θανάτου καὶ ὡς εἴη ἀφυκτος]: Σιμωνίδου

πάντα γὰρ μίαν ἰκνεῖται δασπλήτα Χάρυβδιν,  
 αἰ μεγάλαι τ' ἄρεται καὶ ὁ πλοῦτος

<sup>1</sup> mss ἐν ἀτερπεῖ δ χαλκογ δὲ <sup>2</sup> *E*, cf δορίληπτος mss  
 νυκτίλαμπει *B* νυκτὶ ἀλαμπει <sup>3</sup> Schu -*E* mss τε δνόφῳ  
 ταδ' εἰς (τὰν δ' εἰς) from the correction ταθεῖς <sup>4</sup> *B* (but  
 ἄλμαν δ') mss αὐλέαν ὕπ τεᾶν κομᾶν β <sup>5</sup> mss also περιόντος  
<sup>6</sup> πορφυρέαισι Nietzsche mss -έα, -έα mss κείμενος mss  
 also χλαίδι <sup>7</sup> προσέχον Nietzsche *E* mss πρόσωπον or omit

## SIMONIDES

night-bound in the black darkness<sup>1</sup> of a dismal  
brass-ribbed bark, and reckest not of the salt of the  
passing wave so thick on thy hair, nay, nor the cry  
of the wind, lying in thy purple swathings with thy  
pretty face against me For if the due were due to  
thee, thou 'dst lend thy little ear to what I say  
So sleep thou on, my baby, as I pray the sea may  
sleep and our great great woe may sleep, and come  
some change to us, Father Zeus, of thee. And what-  
soever of my prayer be overbold and wrong, do thou  
forgive it me.'

### 28

Stobaeus *Anthology* [On death and its inevitability] By  
Simonides:

For all things come at last to the same horrible  
Charybdis, great achievements and riches too

<sup>1</sup> not of real night, but of the closed chest, the spray came  
through the air-holes which are represented on a vase-paint-  
ing (Hermitage 1723, Harrison and MacColl 34) and through  
which Comatas was fed by the bees (Theocr 7 80)

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<sup>8</sup> *E* mss καί κεν (μὲν) ἐμῶν ῥημάτων <sup>9</sup> *B* <sup>10</sup> *E* mss εἰ  
δὲ τῷ ἄμετρον (ἄμοτρον) λακόν <sup>11</sup> *B-E* mss μεταβουλία,  
ματαιοβουλία κτλ <sup>12</sup> σέθεν *B* mss σέυ φανείη here *E*  
mss after τις

# LYRA GRAECA

29

Plut *Consol. Ap.* 11 ὁ γοῦν Σιμωνίδης φησὶν  
 Ἀνθρώπων ὀλίγον μὲν κάρτος ἄπρακτοι δὲ  
 μεληδόνες,  
 αἰῶνι δ' ἐν παύρῳ πόνος ἀμφὶ πόνῳ <sup>1</sup>  
 ὁ δ' ἄφυκτος ὅμως ἐπὶ κρέμαται θάνατος. <sup>2</sup>  
 κείνου γὰρ ἴσον λάχον μέρος οἷ τ' ἀγαθοὶ  
 ὅστις τε κακός.

30

Ath 9 396 e [π τοῦ γαλαθηνός] καὶ ἐν ἄλλοις ἐπ' Ἀρχεμέδου  
 (ὁ Σιμωνίδης) εἴρηκεν  
 <Εὐρυδίκας> <sup>3</sup> ἰοστεφάνου γλυκεῖαν ἐδάκρυσαν  
 ψύχαν ἀποπνέοντα γαλαθηνὸν τέκος.

31

Diog Laert 1 89 [π Κλεοβούλου] οὗτος ἐποίησεν ἄσματα  
 καὶ γρίφους εἰς ἑπὶ τρισχίλια καὶ τὸ ἐπίγραμμα τινες τὸ ἐπ' Μίδῃ  
 τοῦτόν φασι ποιῆσαι Ὑπερβόρην παρθένον εἰμί, Μίδεω δ' ἐπὶ σήματι  
 λείμαι | ἔστ' ἂν ἰδῶρ τε νάρη καὶ δένδρεα μακρὰ τεθήλη, | ἥ ἑλίου  
 δ' ἀνίων λάμπη λαμπρά τε σελήνη, | καὶ ποταμοὶ γε βέωσιν ἀνα-  
 κλίσζῃ δὲ θάλασσα, | αὐτοῦ τῇδε μένουσα πολυκλαυτὴ ἐνὶ τύμβῳ |  
 ἀγγελέω παριούσι Μίδας ὅτι τῇδε τέθαιται ὅτι φέρουσι δὲ μαρτύρουν  
 Σιμωνίδου ἄσμα ἵππου φησί.

Τίς κεν αἰνῆσειε νόῳ πινυτὸς <sup>4</sup> Λίνδου ναέταν  
 Κλεόβουλον  
 ἀενάοις ποταμοῖσιν <sup>5</sup> ἄνθ' ἐσὶ τ' εἰαρινόις  
 ἀελίου τε φλογὶ χρυσέας τε σελίνας  
 καὶ θαλασσαῖαισι δύναις ἀντία θέντα μένος  
 στάλας, <sup>6</sup>  
 ἅπαντα γάρ ἐστι θεῶν ἥσσω· λίθον δὲ  
 καὶ βρότεοι παλάμαι θραύοντι· μωροῦ φωτὸς ἄδε  
 βουλὰ

<sup>1</sup> δ' ἐν Schn mss δὲ

<sup>2</sup> mss ὁμῶς

<sup>3</sup> B

<sup>4</sup> sugg

## SIMONIDES

### 29

Plutarch *Letter of Consolation to Apollonius*: For Simonides says.

Little is man's strength and his cares unavailing,  
and 'tis toil upon toil for him in a life that is short;  
for all he can do, there's a death hangs over him  
that will not be escaped, in which both good men  
and bad must share alike.

### 30

Athenaeus *Doctors at Dinner* [on the word γαλαθνής 'suckling']. And in another passage Simonides says of Archemoius

They wept as the suckling babe of violet-crowned  
Eurydicè breathed out its sweet soul

### 31

Diogenes Laertius [on Cleobŭlus]: This man composed poems and riddles to the amount of 3000 lines, and is considered by some writers to be the author of the Epitaph on Midas 'A maiden of brass am I, and I lie on the tomb of Midas. So long as water shall flow and tall trees grow green, sun rise and shine and moon give light, rivers run and sea wash shore, ever shall I abide upon this sore-lamented tomb and tell the passers-by that this is the grave of Midas.' And they find evidence for this in a poem of Simonides, where he says

Who that hath understanding would praise Cleobulus the man of Lindus for his pitting of the might of a gravestone against the ever-running rivers and the flowers of the Spring, against the flame of sun and of golden moon, and against the eddies of the ocean-wave? All these are subject to the Gods, but a stone, even mortal hands may break it. This is the rede of a fool

B mss πίσυρος  
ἀντιθέντα

<sup>5</sup> mss ποταμοῖς

<sup>6</sup> ἀντία θέντα B mss

## LYRA GRAECA

32

Theophil. *Autoi*. 2 8 [περὶ προνοίας] Σιμωνίδης

Οὐτις ἄνευ θεῶν  
ἀρετὰν λάβεν, οὐ πόλις, οὐ βροτός  
θεὸς ὁ πάμμητις· ἀπήμαντον δὲ  
οὐδέν ἐστιν ἐν αὐτοῖς.

33

Ibid 2 37 [ὅτι μέλλει ἡ τοῦ θεοῦ κρίσις γίνεσθαι καὶ τὰ κακὰ  
τοὺς πονηροὺς αἰφνιδίως καταλαμβάνειν] τί δ' οὐχὶ καὶ ὁ  
Σιμωνίδης,

Οὐκ ἔστιν κακὸν  
ἀνεπιδόκητον ἀνθρώποις, ὀλίγῃ δὲ χρόνῳ  
πάντα μεταρρίπτει θεός

34

Plut *An Seni Resp* 1 πολιτεία δὲ δημοκρατικὴ καὶ νόμιμος  
ἀνδρὸς εἰθισμένου παρέχειν αὐτὸν οὐχ ἥττον ἀρχόμενον ὠφελίμως  
ἢ ἄρχοντα, 'καλὸν ἐντάφιον' ὥς ἀληθῶς τὴν ἀπὸ τοῦ βίου δόξαν  
τῷ θανάτῳ προστίθῃσι· 'τοῦτο γὰρ' κτλ ὥς φησι Σιμωνίδης.

καλὸν ἐντάφιον.<sup>1</sup>  
τοῦτο γὰρ ἔσχατον δύεται κατὰ γᾶς

35

Sch Soph *Aj* 377 [ἐπ' ἐξεργασμένοις] ἐπὶ τετελεσμένοις καὶ  
ΐασιν οὐκ ἔχουσιν κατὰ τὸ Σιμωνίδου

τὸ γὰρ γεγεννημένοι οὐκέτ' ἄρεκτον ἔσται

<sup>1</sup> possibly not Simonides

## SIMONIDES

### 32<sup>1</sup>

Theophilus of Antioch *To Autolyous* [on Providence]  
Simonides

None getteth achievement without the Gods,  
neither man nor city He that can devise all is  
a God, and there's nothing to be got among men  
without toil

### 33

The Same [that the judgment of God will come, and  
misfortune will take the wicked unawares] Simonides

There's no ill that a man must not expect, and  
'tis not long ere God turneth all things upside-  
down

### 34

Plutarch *Should Old Men Govern?* From a lawful and  
democratic constitution the death of a man who has always  
suffered himself to be ruled for his advantage no less than  
to rule, receives in the fame his life has won, to quote  
Simonides, indeed

a fan funeral-offering, for such sinketh last of all  
offerings into the ground

### 35<sup>2</sup>

Scholast on Sophocles ['on things full done'] Upon that  
which is done and cannot be cured, compare Simonides:

For what once hath happened cannot be undone.

<sup>1</sup> cf Stob *Ecl* 1 p 28      <sup>2</sup> cf Suid *τί δῆτ' ἐν ἀλγοίῃς*,  
Plut *Cons. Ap* 26, Agath ap Arist *EN* 6 2, Plat *Piot*  
324

# LYRA GRAECA

Z'

## ΕΠΙΝΙΚΩΝ ΔΡΟΜΕΥΣΙ<sup>1</sup>

### 36 Ἀστύλῳ Κροτωνιάτῃ

Phot 413 20 περιαγειρόμενοι ἐκ τούτου συνήθες ἐγένετο κύκλῳ περιπορευομένους τοὺς ἀθλητὰς ἐπαίρειν καὶ λαμβάνειν τὰ διδόμενα ὅθεν Σιμωνίδης περὶ Ἀστύλου φησὶν οὕτως

· · · · · τίς δὴ  
τῶν νῦν τοσάσδ' ἢ πετάλοισι μύρτων  
ἢ στεφάνοισι ῥόδων ἀνεδήσατο νίκας  
ἐν ἀγῶνι περικτιόνων ;

H'

## ΕΠΙΝΙΚΩΝ ΠΕΝΤΑΘΛΟΙΣ

37

Arist H A 5 9 ἡ δ' ἀλκυὼν τίκτει περὶ τροπὰς τὰς χειμερινὰς διδὼ καὶ καλοῦνται, ὅταν εὐδιδεῖναι γένωνται αἱ τροπαί, ἀλκυόνεαι ἡμέραι, ἑπτὰ μὲν πρὸ τροπῶν, ἑπτὰ δὲ μετὰ τροπᾶς, καθάπερ καὶ Σιμωνίδης ἐποίησεν

ὥς ὁπότεν χειμέριον κατὰ μῆνα πινύσκη  
Ζεὺς ἄματα τέσσαρα καὶ δέκα, λαθάνεμόν τέ  
μιν ὦραν  
καλέουσιν ἐπιχθόνιοι  
ἱερὰν παιδοτρόφον ποικίλας  
ἀλκυόνος . . .

<sup>1</sup> cf Cram A O 3 257, Choer Theod 1 220, Wil S und S 154

<sup>1</sup> some of Books VIII—XIII may have been originally parts of Books ; for their order cf Ox Pap. 222 <sup>2</sup> cf. Miller Mel 300



## SIMONIDES

### BOOK VII<sup>1</sup>

#### VICTORY-SONGS FOR RUNNERS

##### FOR ASTYLUS OF CROTONA

36<sup>2</sup>

Photius *Λαλὼν περιαγειρόμενοι* 'going round collecting': after this it became the custom for the athletes to walk round and 'collect' or receive what was given them, whence Simonides says of Astylus

Who among those of our time ever bound upon him so many victories with leaves of myrtle or wreaths of roses in a contest of the men of those parts?<sup>3</sup>

### BOOK VIII

#### VICTORY-SONGS FOR FIVE-EVENT-CHAMPIONS

37<sup>4</sup>

Aristotle *History of Animals* The halcyon nests about the time of the winter-solstice, and that is why, when the weather is fine at that time of year we call the days 'halcyon-days,' being seven before and seven after the shortest day of the year, compare Simonides

As when in the month of winter Zeus monisheth<sup>5</sup> the fourteen days, and mankind call it the sacred windless season when the pied halcyon rears her young

403 (Σ π 'Αστύλου λέγων τοῦ δρομέος), Suid *περιαγειρόμενοι*, *Paisiæm* 2 610 <sup>3</sup> Phot misunderstands *περικτιόνων* A won at Olympia in 488, 484, 480 <sup>4</sup> cf Bek *An* 1 377 27, Phot (Reitz) 77 (Σ ἐν Πεντάθλοις), Apost 2 20, Ais 40, Suid *ἀλκυονίδες ἡμέραι*, Eust 776 34 <sup>5</sup> lit 'teaches to behave correctly, brings to a proper frame of mind'

# LYRA GRAECA

Θ'

## ΕΠΙΝΙΚΩΝ ΠΑΛΑΙΣΤΑΙΣ

38

Sch Ar *Nub* 1356 [πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ  
| 'κέλευσα | ᾄσαι Σιμωνίδου μέλος, τὸν Κριὸν ὡς ἐπέχθη] 'Αρχή  
ψῆς εἰς Κριὸν τὸν Αἰγινήτην ἐπέξ κτλ φαίνεται δὲ εὐδοκιμεῖν  
καὶ διαφανὲς εἶναι — τοῦτο τὸ μέλος Σιμωνίδου ἐξ 'Επινίκου ἐπέξ  
κτλ ἦν δὲ παλαιστῆς Αἰγινήτης<sup>1</sup> ὁ ποιητὴς λέγων

'Επέξαθ' ὁ Κριὸς οὐκ ἀεικέως  
ἐλθὼν ἐϋδενδρον ἀγλαὸν Διὸς  
τέμενος . . .<sup>2</sup>

I'

## ΕΠΙΝΙΚΩΝ ΠΥΚΤΑΙΣ

39 Γλαύκῳ Καρυστίῳ

Luc *Pio Imag* 19 'Αλλὰ πῶς ἐπῆνεσε ποιητὴς εὐδόκιμος τὸν  
Γλαῦκον οὐδὲ Πολυδεύκεος βίαν φήσας ἀνατίνασθαι ἂν αὐτῷ  
ἐναντίας τὰς χεῖρας οὐδὲ σιδάρεον 'Αλκμάνας τέκος, ὅρῳ ὁποίοις  
αὐτὸν θεοῖς εἶκασε, μᾶλλον δὲ καὶ αὐτῶν ἐκείνων ἀμείνω ἀπέφηνε,  
καὶ οὔτε αὐτὸς ὁ Γλαῦκος ἡγανάκτησε τοῖς ἐφόροις τῶν ἀθλητῶν  
θεοῖς ἀντεπαινούμενος οὔτε ἐκεῖνοι ἡμύναντο ἢ τὸν Γλαῦκον ἢ τὸν  
ποιητὴν ὡς ἀσεβοῦντα περὶ τὸν ἔπαινον, ἀλλὰ εὐδοκίμουν ἅμω  
καὶ ἐτιμῶντο ὑπὸ τῶν 'Ελλήνων, ὁ μὲν ἐπὶ τῇ ἀλκῇ, ὁ δὲ ποιητὴς  
ἐπὶ τε τοῖς ἔλλοις καὶ ἐπ' αὐτῷ τούτῳ μάλιστα τῷ ᾄσματι

. . . οὐδὲ Πολυδεύκεος βία  
ἀντείναντ' ἂν αὐτῷ  
ἐναντίας χεῖρας οὐδὲ σιδάρεον 'Αλκμάνας τέκος.

<sup>1</sup> some mss add ἐπίσημος οὗ νικήσαντος ἐν Ὀλυμπίᾳ γράφει  
ᾄσμα ὁ Σ <sup>2</sup> ἐϋδενδρον E mss εἰς δένδρον B ἐς ἐϋδενδρον

## SIMONIDES

### BOOK IX

#### VICTORY-SONGS FOR WRESTLERS

##### 38

Scholasts on Aristophanes [<sup>1</sup> First I took the lyre and bade him sing a song of Simonides about the shearing of the Ram'] The beginning of a song to (?) Crius (Ram) of Aegina <sup>1</sup> It is (or he is) apparently famous — This poem comes from a *Song of Victory* of Simonides . Crius was an Aeginetan wrestler the poet says .

Master Ram yielded no scanty fleece when he came to the fine woody precinct of Zeus <sup>2</sup>

### BOOK X

#### VICTORY-SONGS FOR BOXERS

##### 39 FOR GLAUCUS OF CARYSTUS

Lucian *On Behalf of the Pictures* But think how a famous poet praised Glaucus saying

Neither the might of Polydeuces would have lift hand against him, nay, nor the iron child of Alcmena <sup>3</sup>

Do you see to what Gods he likened him, or rather declared him to surpass ? And neither was Glaucus himself offended at being praised at the expense of the Gods who are guardians of athletes, nor did those Gods punish either Glaucus or the poet for impiety Far from it, both of them received honour and glory from all Greece, the one for his strength and the other for no poem that he wrote more than for this <sup>4</sup>

<sup>1</sup> cf Hdt 6 73, 85, 6 50    <sup>2</sup> cf Eust ad Dion Perieg 511, Syn Ep 146    <sup>3</sup> Heracles    <sup>4</sup> Glaucus won at Olympia in 480

# LYRA GRAECA

ΙΑ'

## ΕΠΙΝΙΚΩΝ ΤΕΘΡΙΠΠΟΙΣ

40

Ar *Eq* 404 εἶθε φαύλωσ, ὥσπερ ἡῦρες, ἐκβάλοις τὴν ἔνθεσιν | ἄσαιμι γὰρ τότ' ἂν μόνον

Πῖνε, πῖν' ἐπὶ συμφοραῖς.<sup>1</sup>

τὸν Ἰούλιόν<sup>2</sup> τ' ἂν οἶομαι, γέροντα πυροπίπην, | ἥσθέντ' ἱππαιωνί-  
σαι καὶ Βακχέβακχον ᾄσαι

Sch ad loc τότε γάρ, φησὶν, ἐπάσαιμί σοι τὸ Σιμωνίδου μέλος Πῖνε κ τ λ. ἐκ τοῦ Σιμωνίδου δὲ τοῦτο Τεθρίππων τὸ δὲ συμφοραῖς ἐπ' ἐσθλοῖς τῶν μέσων γὰρ ἡ συμφορά

41 Ξειοκράτει Ἀκραγαντίνῳ

Sch Pind *I* 2 Aig οὗτος δὲ ὁ Ξενοκράτης οὐ μόνον Ἰσθμια νενίκηκεν ἵπποις, ἀλλὰ καὶ Πύθια τὴν εἰκοστὴν τετάρτην Πυθιάδα, ὥς Ἀριστοτέλης ἀναγράφει καὶ Σιμωνίδης ἐπαινῶν αὐτὸν ἀμφοτέρας αὐτοῦ τὰς νίκας κατατάσσει

42 Ὀρίλλα

Diogen *Purosen* 1 179 14 Καρικὸς αἶνος λέγεται, ὃν ἀναφέρουσιν εἰς γένει Κᾶρα ἄνδρα τοῦτον γὰρ ἁλίεα τυγχάνοντα χειμῶνος θεασάμενον πολύποδα εἰπεῖν 'Εἰ μὲν ἀποδὺς κολυμβήσαιμι ἐπ' αὐτόν, ριγώσω ἔαν δὲ μὴ λάβω τὸν πολύποδα τῷ λιμῷ τὰ παιδί' ἀπολω' κέχρηται δὲ τῷ λόγῳ τούτῳ καὶ Τιμοκρέων ἐν Μέλεσι καὶ Σιμωνίδης δ' αὐτοῦ μνημονεύει ἐν τῷ εἰς Ὀρίλλαν Ἐπινικίῳ

<sup>1</sup> Sch ἐν ταῖς σ πῖνε Eust παῖζε <sup>2</sup> mss Ἰουλίου

# SIMONIDES

## Book XI

### VICTORY-SONGS FOR THE FOUR- HORSE-CHARIOT-RACE

#### 40<sup>1</sup>

Aristophanes *Knights* [CHORUS to CLEON] O how I wish you might throw up your mouthful<sup>2</sup> as readily as you found it Then, it ever, should I sing

Drink, O drink when things go right,  
and I believe that the man from Iulis, being an old chap with an eye for the—loaves,<sup>3</sup> would have sung his Hail-to-Apollo's and Great-God-of-Wine's with a right good will for the occasion.

Scholast on the passage He means Then I should sing you Simonides' song 'Drink' etc the song comes from Simonides' *Four-Horse-Chariot-Race Songs*, and the word *συνφορά* [which usually means 'misfortune'] is here used of good luck For it is really colourless [meaning an event]

#### 41<sup>4</sup> FOR XENOCRATES OF AGRIGENTUM

Scholast on Pindar *Introduction to Pythian I* This Xenocrates won in the horse-race not only at the Isthmian Festival, but at the Pythian in the 24th Pythiad (B C 490) according to Aristotle's list Simonides includes both the victories in his celebration of the victor

#### 42 FOR ORILLAS

Diogenian *Preface to Proverbs* A 'Carian tale' is one which is told of a Carian fisherman who said when he saw an octopus one winter's day 'If I strip and dive for him I shall catch cold, and if I don't take him my children will die of hunger.' Timocreon uses this story in his *Lyric Poems*, and Simonides refers to it in his *Epinician Ode for Orillas*

<sup>1</sup> cf Eust *Op* 279      <sup>2</sup> free dinners at the Town-hall  
<sup>3</sup> the Greek is 'ogler of loaves' for 'ogler of lads'      <sup>4</sup> cf. Pind *P* 6

## LYRA GRAECA

Cohn *Paroem* p 79 ὁ Κάριος αἶνος μένεται ταύτης Σιμωνίδης ἐπαινῶν τινα ἡμίχρον νικήσαντα ἐν Πελλήνῃ καὶ λαβόντα ἐπινίκιον χλσμούδα ᾧ χρησάμενος ἀπηλλύγη τοῦ ῥίγους χειμῶνος<sup>1</sup> ἐν Πελλήνῃ ἐπετελείτο φασὶ δὲ ὅτι ἄλιεύς ἰδὼν ἐν χειμῶνι πολύποδα εἶπεν 'Εἰ μὴ κολυμβήσω πεινήσω' τοῦτον οὖν εἶναι τὸν Κάριον αἶνον

Ath 7 318f [π πουλυπόδων] Δωριεῖς δ' αὐτὸν διὰ τοῦ ω καλοῦσι πῶλυπον, ὡς Ἐπίχαρμος καὶ Σιμωνίδης δ' ἔφη

πῶλυπον διζήμενος

### 43 Σκόπα

Cic. de *Orat* 2 86 Gratiam habeo Simonidi illi Ceo quem primum ferunt autem memoriae protulisse. dicunt enim, cum cenaret Cianne in Thessalia Simonides apud Scopam fortunatum hominem et nobilem cecinissetque id carmen quod in eum scripsisset, in quo multa ornandi causa poetarum more in Castorem scripta et Pollucem fuissent, nimis illum sordide Simonidi dixisse se dimidium eius ei quod pactus esset pro illo carmine daturum, reliquum a suis Tyndaridis quos aequè laudasset peteret, si ei videretur paulo post esse ferunt nuntiatum Simonidi ut prodiret, iuvenis stare ad ianuam duo quosdam qui eum magno opere evocarent, surripisse illum, prodisse, vidisse neminem. hoc interim spatio conclave illud ubi epularetur Scopas, concidisse; ea ruina ipsum cum cognatis suis oppressum interisse. quos cum humare vellent sui, neque possent obituos internoscere ullo modo, Simonides dicitur ex eo quod meminisset quo eorum loco quisque cubuisset, demonstrator unius cuiusque sepeliendi fuisse hac tum re admonitus invenisse fertur, ordinem esse maxime qui memoriae lumen afferiet

<sup>1</sup> 1-2 words illegible, perh γὰρ Ἑρμαῖα Cius

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<sup>1</sup> cf Hesych Πελληνικαὶ χλαῖναι <sup>2</sup> Quint 11 2 11 says that the song was written *pugili coronato* 'in honour of the winning boxer,' but that it is uncertain both who he was, the authorities varying among Glaucō of Carystus, Leocrates, Agatharchus, and Scopas, and whether the accident took

## SIMONIDES

*Proverbs* (Cohn): 'The Carian tale' —mentioned by Simonides in his praises of a charioteer who won at Pellene and received for his prize a cloak<sup>1</sup> with which he kept off the cold <for the games were held> at Pellene in winter. They say that a fisherman said on seeing an octopus in the winter 'If I don't dive I shall starve,' and that this is the Carian tale

Athenaeus *Doctors at Dinner* [on octopuses]. The Dorians, for instance Epicharmus, give it the  $\omega$ ,  $\pi\acute{\alpha}\lambda\upsilon\pi\omicron\varsigma$  'octopus,' and Simonides says

searching for an octopus

### 43 FOR SCOPAS

Cicero *On the Orator*: I am grateful to Simonides of Ceos for his invention—if his it was—of the art of mnemonics. For there is a story that one day when Simonides was dining at Crannon in Thessaly with a wealthy noble named Scopas, and sang a song which he had written in his honour and which contained by way of poetic ornament much praise of Castor and Pollux, Scopas ungenerously remarked that he should give the poet only half of the price agreed for it, he must please to go for the rest to the precious deities who had received half his praise. Shortly afterwards, having received a message that two young men wanted him urgently outside, Simonides rose from the table and went to the door, only to find nobody there. That very moment Scopas' dining-chamber collapsed, and he and his perished in the ruins. Now when their kinsfolk wished to bury them they found it was impossible to identify the remains. But we are told that Simonides was able from his recollection of the place each guest occupied at table to do so for them in every case. This it was, they say, which led to his discovery that the chief aid to memory is arrangement.<sup>2</sup>

place at Crannon or at Pharsalus, though it is certain that Scopas and some of his relations perished on the occasion, he disbelieves the intervention of the Dioscuri 'because the poet nowhere makes mention of it, though it would have redounded greatly to his credit.' cf Val Max 1 8 7, Phaedi 4 23, Callim ap Suid  $\Sigma\mu\omega\nu\iota\delta\eta\varsigma$  above p 268, Aristid 26 512, Ov *Ib* 511, Stob. *Fl* 105 62, Ath 10 438 c

# LYRA GRAECA

## 44 Εὐαλκίδῃ

Hdt 5 102 (see p 246)

## 45

Plut *De Discr Am* 2 ἔτι δὲ ὥσπερ ὁ Σιμωνίδης τὴν ἵππο-  
τροφίαν φησὶν οὐ Ζακύνθῳ ὀπαδεῖν, ἀλλ' ἀρούραισι πυροφόροις  
οὕτω τὴν κολακείαν δρῶμεν οὐ πένησιν οὐδ' ἀδόξοις οὐδ' ἀδυνάτοις  
ἀκολουθοῦσαν, ἀλλ' οἷκων τε καὶ πραγμάτων μεγάλων ὀλίσθημα  
καὶ νόσημα γιγνομένην

ἵπποτροφία γὰρ οὐ Ζακύνθῳ  
ἀλλ' ἀρούραισι πυροφόροις ὀπαδεῖ.

## IB'

## ΕΠΙΝΙΚΩΝ ΑΠΗΝΑΙΣ

## 46 Ἀναξίλα Ῥηγίνῳ

Arist *Rh* 3. 2 ὁ Σιμωνίδης, ὅτε μὲν ἐδίδου μισθὸν ὀλίγον  
αὐτῷ ὁ νικήσας τοῖς ὀρεῦσιν, οἷκ ἤθελε ποιεῖν ὥς δυσχεραίνων εἰς  
ἡμίονους ποιεῖν ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε

Χαίρετ' ἀελλοπόδων θύγατρες ἵππων

καίτοι καὶ τῶν ὕνων θυγατέρες ἦσαν

## 47

Sch *Ar Pac* 117 [ φάτις ἤκει | ὥς σὺ μετ' ὀρνίθων  
προλιπὼν ἐμὲ | ἐς κόρακας βαδιεῖ μεταμῶνιος, ] τὸ δὲ μεταμῶνιος  
οἱ μὲν ἐξεδέξαντο ματαίως καὶ πρὸς οὐδὲν χρῆσιμον, οἱ δὲ φασιν  
ιδίως μεταμῶνιον τὸν ἐτέρανθεν μετέωρον σημαίνειν, πιστούμενοι  
τοῦτο παρὰ Σιμωνίδου οὕτω εἰπόντος

κονία δὲ παρὰ τροχὸν μεταμῶνιος ἄρθῃ<sup>1</sup>

<sup>1</sup> B niss ἡέρθη

<sup>1</sup> cf Heiacl Pont *Pol.* 25 (Ἐπινίκων Σ), Ath 1 3 e (Ἐπι-  
308



## SIMONIDES

### 44 FOR EUALCIDES

Herodotus *History* (see p 247)

### 45

Plutarch *How to distinguish a Friend from a Flatterer*. And moreover, as Simonides says

The rearing of horses goeth not with Zacynthus,  
but with fields that bear wheat

Thus we see flattery not following after the poor or obscure  
or weak, but becoming a pitfall and a plague to great houses  
and mighty undertakings

## BOOK XII

### VICTORY-SONGS FOR THE MULE-CAR- RACE

### 46<sup>1</sup> FOR ANAXILAS OF RHEGIUM

Aristotle *Rhetoric* Once when Simonides was offered too small a fee by the victor in the mule-race, he refused to write him an ode, on the plea that he could not bring himself to write in honour of mules. But when he offered him sufficient pay, he took it and wrote

Hail, ye daughters of storm-footed steeds<sup>1</sup>

And yet they were also daughters of asses

### 47

Scholiast on Aristophanes *Peace* [‘ comes the report that thou wilt leave me to the birds and go to the deuce and the winds?’] The word *μεταμώνιος* is taken by some authorities to mean ‘vain and useless’, others say it means properly ‘that which goes aloft on both sides,’ quoting in support of this Simonides

And the dust from the wheel went up to the winds<sup>2</sup>

*νίκιον γράψαντος Σ*) <sup>2</sup> *μεταμώνιος* ‘to the winds’ is prob  
connected with *ἄμος* Aeol for *ἄνεμος* ‘wind’

# LYRA GRAECA

48

Plut *Vit Moi* 6 οἷον ὁ Πλάτων ἐξεικονίζει περὶ τὰ  
τῆς ψυχῆς ὑποὺνγια, τοῦ χείρονος πρὸς τὸ βέλτιον ζυγομαχοῦντος  
ἅμα καὶ τὸν ἡνίοχον διαταράττοντος, ἀντέχειν ὀπίσω καὶ κατα-  
τείνειν ὑπὸ σπουδῆς ἀιαγχαζόμενον αἰεί,

μὴ ᾽ποβάλλῃ φοίνικας ἐκ χειρῶν ἱμάντας<sup>1</sup>  
κατὰ Σιμωνίδην

49

Ath 11 490 f [π Πλειάδων] καὶ Σιμωνίδης δὲ τὰς Πλειάδας  
Πελειάδας εἶρηκεν ἐν τούτοις

δίδωτι δηῦτέ σ' Ἑρμᾶς ἐναγώνιος  
Μαιάδος οὐρείας ἐλικοβλεφάρου παῖς.<sup>2</sup>  
ἔτικτε δ' ᾽Ἄτλας τάν γ' ἔξοχον εἶδος  
ἐπτά ἰοπλοκάμων φιλᾶν θυγατρῶν ταὶ καλέον-  
ται  
Πελειάδες οὐράνιαι.<sup>3</sup>

50

Sch Pind *O* 1 28 [Πίσας] τὸ Πίσας τε συσταλτέον δια τὸ  
ἀντίστροφον οὕτω δὲ οἱ περὶ Πίνδαρον καὶ Σιμωνίδην

51

Tzet *Chil* 1 31b ὥς γράφει που περὶ τοῦ Ὀρφέως καὶ  
Σιμωνίδης οὕτω

τοῦ καὶ ἀπειρέσιοι ποτῶντο<sup>4</sup>  
ὄρνοιθες ὑπὲρ κεφαλᾶς, ἀνὰ δ' ἰχθύες ὀρθοὶ  
κυανέου ᾽ξ ὕδατος ἄλλοντο καλᾶ σὺν αἰοιδᾶ.<sup>5</sup>

<sup>1</sup> ἀποβάλλῃ *E* mss βάλλῃ which does not mean 'lose' but  
'throw' <sup>2</sup> so Sch Pind but omitting παῖς Ath *Maías*  
εὐπλοκάμοιο παῖς <sup>3</sup> *E* mss τάν γ' ἐξ εἶδ after θυγατέρων  
(sic) <sup>4</sup> *U*1s mss ποτῶντο <sup>5</sup> perh scanned φῶδᾶ

## SIMONIDES

48

Plutarch *Moral Virtue* just as Plato<sup>1</sup> employs the simile of the draught-horses of the soul, the worse horse struggling against the better in the shafts, and disquieting the driver, who has for ever to be carefully holding them and tightening the rein,

lest he lose his hold on the crimson thongs  
in Simonides' phrase

49<sup>2</sup>

Athenaeus *Doctors at Dinner* [on the Pleiads]. Simonides calls them Peleiades in the following passage

Now he that gives it thee<sup>3</sup> is Hermes God of the Games, Son of mountain Maia of the glancing eye, who was the fairest of all Atlas' seven violet-tressed daughters dear, that are called the Heavenly Peleiades

50

Scholiast on Pindar ['of Pisa'] The first syllable of Πίσας must be made short to preserve the antistrophic correspondence, both Pindar and Simonides do this

51<sup>4</sup>

Tzetzes *Chiliads* . . . as Simonides writes of Orpheus.

Above his head there hovered birds innumerable,  
and fishes leapt clean from the blue water because  
of his sweet music.

<sup>1</sup> *Phaedr.* 254    <sup>2</sup> cf Sch Pind. *N* 2 16, Tzet Lyc 219, Eust 1713 3    <sup>3</sup> the prize to the winner    <sup>4</sup> here follow the unplaceable lyric fragments

# LYRA GRAECA

52<sup>1</sup>

Plut *Q Conu* 8 3 4 [διὰ τί τῆς ἡμέρας ἡχωδεστέρα ἢ νύξ]  
 νηνεμία γὰρ ἡχῶδες καὶ γαλήνη, καὶ πουνάντιον, ὡς Σιμωνίδης  
 φησὶν

οὐδὲ γὰρ ἐννοσίφυλλος ἀήτᾱ τότ' ὦρτ' ἀνέμων,<sup>2</sup>  
 ἄτις κατεκώλυνε κιδναμέναν μελιαδέα γάρυν  
 ἀραρεῖν ἀκοαῖσι βροτῶν.<sup>3</sup>

53

Stob *Ecl* 2 10 [π τῶν τὰ θεῖα ἐρμηνευόντων καὶ ὡς εἴη  
 ἀνθρώποις ἀκατάληπτος ἢ τῶν νοητῶν κατὰ τὴν οὐσίαν ἀλήθεια]  
 Σιμωνίδης

Ῥεῖα θεοὶ κλέπτουσιν ἀνθρώπων νόον.

54

Sch *Ap Rh* 3 26 Ἀπολλάνιος μὲν Ἀφροδίτης τὸν Ἐρωτα  
 γενεαλογεῖ Σιμωνίδης δὲ Ἀφροδίτης καὶ Ἄρεος

Σχέτλιε παῖ δολομήδεος Ἀφροδίτας  
 τὸν Ἄρει δολομαχάνῳ τέκεν<sup>4</sup>

55, 56

Plut *Pi th. Or.* 17 περιελθόντες οὖν ἐπὶ τῶν μεσημβρινῶν  
 καθεζόμεθα κρηπίδων τοῦ νεῶ πρὸς τὸ τῆς Γῆς ἱερὸν τό θ'  
 ὕδωρ<sup>5</sup> ἀποβλέποντες ὥστε εὐθὺς εἰλεῖν τὸν Βόηθον ὅτι καὶ  
 ὁ τόπος τῆς ἀπορίας συνεπιλαμβάνεται τῷ ξένῳ Μουσῶν γὰρ ἦν  
 ἱερὸν ἐνταῦθα περὶ τὴν ἀναπνοὴν τοῦ νάματος, ὅθεν ἐχρῶντο πρὸς  
 τὰς λοιβὰς τῷ ὕδατι τούτῳ, ὡς φησι Σιμωνίδης

<sup>1</sup> cf Serv *Cent (Gram Lat)* 4. 11 <sup>2</sup> ἀήτᾱ: so Pap  
 Bacch 16 91 τότ' ἑταῖροδ τόσα (fem) <sup>3</sup> κιδναμέναν  
 Schn mss σκιδ <sup>4</sup> δολομήδεος Rickmann mss -δες  
 δολομαχάνῳ B λακομ. Wil θρασυμ <sup>5</sup> gap of about 8  
 letters in mss

## SIMONIDES

### 52

Plutarch *Dinner-Table Problems* [Why sounds are clearer at night than by day]. For a calm or absence of wind is favourable to sound, and the opposite unfavourable, as Simonides says

For then there was wind not so much as the breath that maketh leaves quiver, to stay the honey-sweet voice from its goal in the ears of man.

### 53

Stobaeus *Selections* [on those who explain divine things, and that the real truth of abstract conceptions is unattainable]. Simonides:

'Tis easy for a God to steal the wits of a man.

### 54<sup>1</sup>

Scholast on Apollonius of Rhodes *Argonautica*: Apollonius makes Love the son of Aphrodite Simonides of Aphrodite and Ares

Thou cruel child of wile-contriving Aphrodite, whom she bore to wile-devising Ares<sup>2</sup>

### 55, 56

Plutarch *Why the Oracles are no longer in Metre* So we went round and sat down on the southern basement of the temple,<sup>3</sup> looking at the chapel of Earth and the water there. Whereupon Boethus exclaimed that the place contributed to the stranger's bewilderment For there was a chapel of the Muses there, where the spring rises, which is why they used this water for libations, compare Simonides

<sup>1</sup> cf Theocrit 13 1, Serv. *Aen* 1 664  
devising Ares' <sup>3</sup> of Apollo at Delphi

<sup>2</sup> perh 'ill-

# LYRA GRAECA

. . ἔνθα

χερνίβεσσιν ἀρύεται<sup>1</sup>

Μουσᾶν καλλικόμων ὑπένερθεν ἄγνόν ὕδωρ

μικρῶ δὲ περιεργότερον αὐθις ὁ Σιμωνίδης τὴν Κλειῶ τροσεῖπ' ἀν  
φησί

Ἄγνᾶν ἐπίσκοπε χερνίβων

ἀρύντεσσιν πολὺλιστα,<sup>2</sup>

ἃ χρυσέορχετον εὐδοεῖς

ἄμβροσίων ἐκ μύχων ἐρατὰν λίβα·<sup>3</sup>

οὐκ ὀρθῶς οὖν Εὐδοξος ἐπίστευσε τοῖς Στυγυῶς ὕδωρ τοῦτο καλεῖσθαι  
ἀποφῆνασι.

57

Plut *Prof Virt* 8 [πῶς ἂν τις αἴσθοιτο ἑαυτοῦ προκόπτοντος  
ἐπ' ἀρετῇ] ὥσπερ γὰρ ἀνθεσιν ὀμιλεῖν ὁ Σιμωνίδης φησὶ τὴν  
μέλιτταν ξανθὸν μέλι μηδομένα, ἕτερον δὲ οὐδὲν ἀγαπῶσιν οὐδὲ  
λαμβάνουσιν,<sup>4</sup> οἱ δ' ἄλλοι χρόαν αὐτῶν καὶ ὀσμὴν, οὕτως <δ><sup>5</sup>  
τῶν ἄλλων ἐν ποιήμασιν ἡδονῆς ἕνεκα καὶ παιδίας ἀναστρέφο-  
μεῖν αὐτὸς εὐρίσκων τι καὶ συνάγων σπουδῆς ἄξιον, ἔοικεν ἤδη  
γνωριστικὸς ὑπὸ συνηθείας καὶ φιλίας τοῦ καλοῦ καὶ οἰκείου  
γεγενῆναι

ὀμιλεῖ δ' ἀνθεσιν μέλισσα

ξανθὸν μέλι μηδομένα.

58

Sch *Il* 10 252 οἶον Ὀμήρου εἰπόντος ἔννεακαίδεσσα  
μέν μοι ἴης ἐκ νηδύος ἦσαν, Σιμωνίδης δὲ φησιν

καὶ σὺ μέν, εἵκοσι παίδων μᾶτερ, ἴλαθι.

<sup>1</sup> Turn · mss εἶρ      <sup>2</sup> ἐπίσκοπε and πολὺλιστα changed to  
accus by Plut      ἀρύντεσσιν Emp      mss ἀραιὸν τέ ἐστίν.  
mss πολὺλιστον (sic) after χερν      <sup>3</sup> ἃ χρυσέορχετον E. mss  
ἀχρυσόπεπλον from corruption ἃ χρυσοχίτων'      εὐδοεῖς  
Hart: mss εὐώδες      ἐρατὰν λίβα E'      mss ἐρανὸν ὕδωρ λαβὼν  
<sup>4</sup> these 6 words after ὀσμὴν in the mss      <sup>5</sup> Madv

## SIMONIDES

where they draw the pure lustration-water  
from beneath the place of the fair-tressed Muses

And again Simonides addressing Chlo says a little more  
elaborately

Thou overseer of the pure lustration-water, receiver  
of the prayers of many a pitcher-carrier, who givest  
free course through a golden pipe to the lovely  
liquor that comes of the ambrosial cave,<sup>1</sup>

Eudoxus, therefore, is wrong in agreeing with the writers  
who make out that it is the water of the Styx that is so  
called.

### 57<sup>2</sup>

Plutarch *How a Man may perceive that he is progressing in  
Virtue* Just as Simonides says that

The bee consorteth with the flowers to contrive  
her yellow honey,

and neither likes nor takes anything else from them,  
whereas others like their colour and scent, so the man who,  
unlike those who have recourse to poetry for pleasure and  
amusement, finds for himself in it and adds to his store  
some treasure that is really worth having—such a man may  
be reckoned to have won by mere familiarity a power to  
appreciate what is beautiful and proper

### 58

Scholast on the *Iliad* [on round numbers] For  
Homer says 'Nineteen were there of my one womb' [*Il* 24  
496], and Simonides

And gracious be thou, O Mother of twenty  
children<sup>3</sup>

<sup>1</sup> cf Poulsen *Dolphi* 4    <sup>2</sup> cf Ciam *A O* 3 173 12, Plat  
*Ion* 534 b    <sup>3</sup> Hecuba, cf Theocr 15 139

## LYRA GRAECA

59

Sch Pind *O* 13 78 [τὰ δὲ καὶ ποτ' ἐν ἀλκῇ | πρὸ Δαρδαίου  
τειχέων ἐδόκησαν | ἐπ' ἀμφοτέρα μαχᾶν τάμνειν τέλος] οἱ  
Κορινθιοὶ ἐπ' ἀμφοτέρα ἡρίστευσαν ἐν Ἰλίῳ καὶ γὰρ τοῖς Τρωσὶ  
συνεμάχησαν καὶ τοῖς Ἑλλήσι διὰ τοῦτο δὲ καὶ Σιμωνίδης  
εἶπε

Κορινθίοις δ' οὐ μανίει οὐδ' <ἐοῦσι>  
Δαναοῖς.<sup>1</sup>

ἀμφοτέροις γὰρ σύμμαχοι ἐγένοντο

60

Plut *Esai* 8 ἂν γὰρ τούτων τις μνημονεύῃ φρένας ἔχων καὶ  
μὴ παντάπασι τετυφωμένος, αἰρήσεται καὶ νῆσον οἰκεῖν φυγὰς  
γενόμενος, Γύαρον ἢ Κίναρον . οὐκ ἄθυμῶν οὐδ' ὀδυρόμενος  
οὐδὲ λέγων ἐκείνα τὰ τῶν παρὰ Σιμωνίδῃ γυναικῶν

ἴσχει δέ με πορφύρεας  
ἀλὸς ἀμφιταρασσομένας ὀρυμαγδός.

61

Ath. 4 172e [π τῶν Ἀθλων] ὅτι δὲ τὸ ποίημα τοῦτο  
Στησιχόρου ἐστὶν ἱκανάτατος μαρτύς Σιμωνίδης ὁ ποιητής, ὅς  
περὶ τοῦ Μελεάγρου τὸν λόγον ποιούμενός φησιν

. . . . . ὃς δουρὶ πάντας  
νῆκασε νεοὺς διιόντα βαλὼν  
Ἀναυρον ὑπερ πολυβότρυος ἐξ Ἰωλκοῦ.  
οὕτω γὰρ Ὀμηρος ἡδὲ Στασίχορος αἶεσε λαοῖς.<sup>2</sup>

<sup>1</sup> Κορινθίοις δ' Cram *A P* Sch Pind Κορινθίοισιν ἐοῦσι *E*  
<sup>2</sup> Ὀμηρος κτλ the metre of this and the previous line is  
recorded as Stesichorean; cf Caes. Bass *Gr. Lat* 6, 256,  
Mar Vict *ibid* 126, Sch Pind *O* 3 (Garrod *C Q* '22, p 69)



## SIMONIDES

### 59<sup>1</sup>

Scholiast on Pindar ['how once before the walls of Daidanus the Corinthians were thought to be turning the issues of fights either way']. The Corinthians distinguished themselves on both sides at Troy, fighting both with the Trojans and with the Greeks And this is why Simonides says:

Troy is not wroth with the men of Corinth,  
Greeks though they be;  
for they were allies of both sides

### 60

Plutarch *Exile*: If a man will but bear this in mind and keep his head, he will prefer even to live in exile on an island such as Gyaros or Cinaros . without losing heart or lamenting or saying like the women in Simonides

The noise of the purple sea-waves about me holds  
me fast

### 61

Athenaeus *Doctors at Dinner* [on the *Funeral Games of Pelias*]: Sound evidence that this poem is the work of Stesichorus is given by the poet Simonides, who in a passage about Meleager says.

who beat all the youth of Iolcos of the vineyards in  
throwing the spear across the eddies of Anaurus; for  
thus have Homer and Stesichorus sung to the peoples.

<sup>1</sup> cf Plut *Vit Dion* 1, Arist *Rh* 1 6, Cram *A P*  
1 285 8

Plut. *1<sup>st</sup> Thes* 17 τότε δὲ τοῦ Θησέως τὸν πατέρα θαρρύνοντος καὶ μεγαληγοροῦντος ὥς χειρώσεται τὸν Μινώταυρον ἔδωκεν (Αἰγέως) ἕτερον ἰστίον λευκὸν τῷ κυβερνήτῃ, κελεύσας ὑποστρέφοντα σφζομένου τοῦ Θησέως ἐπάρασθαι τὸ λευκόν, εἰ δὲ μή, τῷ μέλανι πλεῖν καὶ ἀποσημαίνειν τὸ πάθος· ὁ δὲ Σιμωνίδης οὐ λευκὸν φησιν εἶναι τὸ δοθὲν ὑπὸ τοῦ Αἰγέως, ἀλλὰ

φοινίκεον ἰστίον ὑγρῷ  
πεφυρμένον ἄνθει πρινῶν ἐριθάλλων<sup>1</sup>

καὶ τοῦτο τῆς σωτηρίας αὐτῶν ποιήσασθαι σημεῖον ἐκυβέρνα δὲ τὴν ναῦν

Ἀμαρσυάδας Φέρεκλος

ὥς φησι Σιμωνίδης

Sch Soph *Aj* 740 [τί δ' ἔστι χρείας τῆσδ' ὑπεσπανισμένον,] οἷον τί σοι λείπει, ὅπερ σπάνιον ἔστι, πρὸς τὴν χρείαν τὴν νῦν ἐσπάνιζε δὲ τὸ ἔμεινον εἶναι πρὸ ὀλίγου αὐτὴν παραγεγονέναι καὶ παρὰ Σιμωνίδῃ ἐπὶ τοῦ πρὸς Αἰγέα ἀγγέλου πεμφθέντος·

βίотου κέ σε μάλλον ὄνασα πρότερος ἐλθών<sup>2</sup>

Clem Al *Str* 4 585 θεὸς δὲ ἡμῖν κηρύσσει καὶ πειστέον αὐτῷ 'Καρδίη γὰρ πιστεύεται εἰς δικαιοσύνην, στόματι δὲ ὁμολογεῖται εἰς σωτηρίαν λέγει γοῦν ἡ γραφή "πᾶς ὁ πιστεύων ἐπ' αὐτῷ οὐ καταισχυνθήσεται"·' εἰκότως οὖν Σιμωίδης γράφει

<sup>1</sup> *E* mss πριός, -ον (changed to suit sing ἄνθει) ἄνθει ἐριθάλλου <sup>2</sup> βίотου κε Heim mss -τω καὶ ὄνασα Schn: mss ὦν

## SIMONIDES

62-64

Plutarch *Life of Theseus* And then, while Theseus cheered his father and boasted how he would vanquish the Minotaur, Aegeus gave the ship's captain a spare white sail, bidding him hoist the white if he came home with Theseus saved alive, and if not, to sail with the black in token of what had happened. But according to Simonides the sail given by Aegeus was not white, but

a crimson sail dyed with the flower of the springing holm-oak

and Aegeus made this their token that all was well. The captain of the ship was

Phereclus son of Amarsyas

according to Simonides

Scholast on Sophocles [What is it you have left undone<sup>1</sup>] that is, what is wanting or lacking to you for this your need? 'what is lacking' means that it would have been better for him to come a moment sooner, and in Simonides, of the messenger sent to Aegeus

I would have given thee reward more worth than life itself, hadst thou got hither sooner

---

65

Clement of Alexandria. God preaches to us and Him we must believe. 'For with the heart man believeth unto righteousness, and with the mouth confession is made unto salvation. For the scripture saith "Whosoever believeth on him shall not be put to shame"' (Rom. 10. 10). Well may Simonides write.

<sup>1</sup> Soph. prob. wrote (pleonastically) τί δ' ἐστὶ χρείας τοῦθ' ὑπεσπανισμένον, χρείας going with τί, Jebb's translation cannot be got out of his text (E)

## LYRA GRAECA

Ἔστι τις λόγος τὰν ἀρετὰν  
ναίειν δυσαμβάτας ἐπὶ πέτρας,<sup>1</sup>  
σὺν δέ μιν θεῶν χορὸν ἀγνὸν ἀμφέπειν,<sup>2</sup>  
οὐδὲ πῖντως βλεφάροις θνατῶν ἔσοπτον<sup>3</sup>  
ὧ μὴ δακέθυμος ἰδρῶς ἔνδοθεν μόλη  
ἵκηταί τ' ἀνδρείας ἐς ἄκρον.<sup>4</sup>

### 66

Hdn π μ λ 2 919 Walz πῦρ οὐδὲν εἰς ὑρ λῆγον οὐδέτερον  
μονοσύλλαβον, ἀλλὰ μόνον τὸ πῦρ ὅπερ Σιμωνίδης καὶ ἔνεκα  
μέτρου δισυλλάβως ἀπεφῆγατο

τοῦτο γὰρ μάλιστα φῆρες ἔστνυγον πύρι.<sup>5</sup>

### 67

Plut *Disc. Am* 24 ὁ ψευδὴς καὶ νόθος καὶ ὑπόχαλκος ὦν  
τὸν δὲ κρείττονα τρέμει καὶ δέδοικεν, οὐ μὰ Διὰ 'παρὰ Λύδιον ἄρμα  
πρὸς οἰχνεύων,' ἀλλὰ ὥς φησι Σιμωνίδης<sup>6</sup>

παρὰ χρυσὸν ἐφθὸν ἀκήρατον  
οὐδὲ μόλυβδον ἔχων

### 68

Stob *F* 118 6 [π θανάτου καὶ ὡς εἴη ἄφυκτος] Σιμωνίδου

ὁ δ' αὖ θάνατος κίχε τοι τὸν φυγόμαχον.<sup>7</sup>

<sup>1</sup> *E.* mss -tois ἐπὶ πέτραis <sup>2</sup> σὺν (adv) *E* mss νῦν :  
Wil. νυμφᾶν θεῶν *E.* mss θυάν (ινθε became ινδυ from  
above): Wil. θοᾶν χορὸν Wil. mss χῶρον <sup>3</sup> πάντως *E.*  
mss πάντων mss ἔσοπτος <sup>4</sup> ἵκηταί τ' *B.* mss ἵκητ' mss  
ἐς ἀκρ ἀνδρ. <sup>5</sup> Lobeck : mss φηρὲς ἐς τύγε πύρι <sup>6</sup> these  
3 words come after ἐφθὸν in the mss. perh. ἀκήρατον is a

## SIMONIDES

There's a tale that Virtue<sup>1</sup> dwelleth on a rock  
hard to climb and with a pure band of Goddesses  
to watch over it, nor may she ever be seen by eye  
of mortal, unless heart-devouring sweat come out  
of one and he reach unto the very top of manliness

### 66

Herodian *Words without Parallel* πῦρ, 'fire' —There is  
no neuter monosyllable in -υρ except this, and Simonides for  
metre's sake makes it disyllabic:

For fire is what the beasts hate most of all

### 67

Plutarch *How to distinguish a Friend from a Flatterer*. The  
false, counterfeit, base-minted friend stands in awe of  
the better man, not 'going afoot beside a Lydian chariot,'  
but in Simonides' phrase

With pure refined gold to his hand, possessing not  
lead

### 68

Stobaeus *Anthology* [on Death and its inevitability]  
Simonides

But Death surely overtaketh him that runneth  
from the battle

<sup>1</sup> the Greek word sometimes connotes achievement and the  
fame it brings

---

gloss      <sup>7</sup> κίχε B    mss ἐκίχε    τοι E    mss τε    Γαίς καί  
but sound awkward    Garrod sugg    κίχε καὶ πυγαίχμαν

321

Plut *Αγορῇ* *Ιμν* 207 c [Καίσαρος τοῦ Σεβάστου] Ἀθηνο-  
δῶρφ δὲ τῷ φιλοσόφῳ διὰ γῆρας εἰς οἶκον ἀφεθῆναι δεηθέντι  
συνεχώρησεν ἐπεὶ δὲ ἀσπασάμενος αὐτὸν ὁ Ἀθηνόδωρος εἶπεν  
“Ὅταν ὀργίσθῃς, Καῖσαρ, μὴδὲν εἴπῃς μὴδὲ ποιήσῃς πρότερον ἢ τὰ  
εἴκοσι καὶ τέτταρα γράμματα διελθεῖν πρὸς σεαυτόν,” ἐπιλαβόμενος  
αὐτοῦ τῆς χειρὸς “Ἔτι σου παρόντος” ἔφη “χρεῖαν ἔχω” καὶ  
κατέσχεν αὐτὸν ὅλον ἑνιαυτόν, εἰπὼν ὅτι

ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας.

Sext Emp *Math.* 11 556 ἀγαθὸν μὲν οὖν, καὶ τοῦτο πρῶτον,  
εἰρήκασι τὴν ὑγίειαν οὐκ ὀλίγοι τῶν τε ποιητῶν καὶ τῶν συγ-  
γραφέων καὶ καθόλου πάντες οἱ ἀπὸ τοῦ βίου Σιμωνίδης μὲν γὰρ  
ὁ μελοποιὸς φησιν·

οὐδὲ καλᾶς σοφίας ἐστὶν χάρις  
εἰ μὴ τις ἔχει σεμνὰν ὑγίειαν.<sup>1</sup>

Ath 12 512 c [π τρυφῆς]· καὶ οἱ φρονιμώτατοι καὶ μεγίστην  
δόξαν ἐπὶ σοφίᾳ ἔχοντες μέγιστον ἀγαθὸν τὴν ἡδονὴν εἶναι  
νομίζουσιν, Σιμωνίδης μὲν οὕτως λέγων

τίς γὰρ ἀδονᾶς ἄτερ  
θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς ;  
τᾶς ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών.<sup>2</sup>

<sup>1</sup> mss μὴδὲ . εἶναι χάριν . ἔχοι . (ightly) <sup>2</sup> τᾶς  
Kaib. mss τᾶς δ'

<sup>1</sup> perh from the same poem as 68, being imitated by Horace  
in the same ode, 3 2 14 and 25, cf Aristid 2. 192 and

## SIMONIDES

69<sup>1</sup>

Plutarch *Sayings of Emperors* [Augustus Caesar] When the philosopher Athenodorus asked to be allowed to return home because of his age, Augustus agreed, but when the old man on bidding him farewell added 'When you are angry, Caesar, say nothing and do nothing till you have mentally repeated the alphabet,' he took him by the hand saying, 'I still have need of your presence', and kept him a whole twelvemonth, adding

In silence also there's a worth that brings no risk

70

Sextus Empiricus *Against the Mathematicians*: Health has been declared not only a good, but the first good, by many poets and prose-writers, indeed by all who write of the realities of life, Simonides the lyricist says:

There's no joy even in beautiful Wisdom, unless  
one have holy Health

71

Athenaeus *Doctors at Dinner* [on luxury]. And pleasure is considered a very great good by the keenest witted of men, men with the highest reputation for wisdom, for instance Simonides, who says

For what human life, nay, what throne, is desirable  
without pleasure? Without her the life of a very  
God is not to be envied

Sch ( $\delta \Sigma$ ), Stob *Fl* 33 5, *CI G* 3 6308, Clem *Paed* 2. 203, Str 2 465, Greg Naz 4 317, *Paroem.* 2 422, Ars. 242, Jul *Or* 1 3, Liban *Decl* 15 1. 445, Philo *Vit Mos* 646 c, *Rh Gr* Walz 8 119

# LYRA GRAECA

72

Ath 13 603f [π ἔρωτος] εἶπεν (ὁ Σοφοκλῆς κατὰ τὸν Ἰωνα) πρὸς τὸν συγκατακείμενον “Ὡς καλῶς Φρύνιχος ἐποίησεν εἶπας “Ἀάμπει δ’ ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος ”” καὶ πρὸς τὸδε ἡμείφθη ὁ Ἑρετριεύς ἢ Εριθραῖος γραμμάτων ἐὼν διδάσκαλος “Σοφὸς μὲν δὴ σὺ γε εἰ, ὦ Σοφόλκεις, ἐν ποιήσει ὕμῳ μέντοι γε οὐκ εὖ εἶρηκε Φρύνιχος πορφυρέας εἰπὼν τὰς γνάβους τοῦ καλοῦ εἰ γὰρ ὁ ζωγράφος χρώματι πορφυρέῳ ἐναλείψει τουδί τοῦ παιδὸς τὰς γνάβους, οὐκ ἂν ἔτι καλὸς φαίνοιτο οὐ κάρτα δὴ τὸ καλὸν τῷ μὴ καλῷ φαινομένῳ εἰκάζειν δεῖ” γελάσας δ’ ἐπὶ τῷ Ἑρετριεῖ Σοφοκλῆς· Οὐδὲ τὸδε σοὶ ἀρέσκει ἔρα, ὦ ξένε, τὸ Σιμωνίδειον, κάρτα δοκέον τοῖς Ἑλλήσιν εὖ εἰρῆσθαι

·  
πορφυρέον  
ἀπὸ στόματος ἰείσα φωνὰς παρθένος

73

EM 813 8 χλωρῆς ἀηδῶν ἀπὸ τοῦ χρώματος καὶ  
Σιμωνίδης

εὖτ’ ἀηδόνες πολυκώτιλοι  
χλωραύχενες εἰριναί

74

Sch Ar Av 1410 [ὕρνιθες τίνες οἶδ’ ἢ τ λ] τινὲς παρὰ  
τὸ Ἀλκαίου (fr 141) καὶ παρὰ τὸ Σιμωνίδου

“Ἀγγελε κλυτὰ ἔραρος ἀδυνόδμου,  
κυανέα χελιδοῖ

75

Sch Pind O 9 74 [αἶνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ’  
ὕμνων | νεωτέρων] δοκεῖ δὲ τοῦτο πρὸς τὸ Σιμωνίδειον  
εἰρῆσθαι ἐπεὶ ἐκεῖνος ἐλασσωνεὶς ὑπὸ Πινδάρου λοιδορίας ἔγραψε  
κατὰ τοῦ <μυτοῦ κατα>κρίναντος<sup>1</sup> ἀγαθῶν εἰδῶν<sup>2</sup> ἐπειδὴ ἐκεῖνος  
εἶπεν

<sup>1</sup> E

<sup>2</sup> mss εἰδέον



## SIMONIDES

72

Athenaeus *Doctors at Dinner* [on love] Sophocles (according to Ion) said to the guest sitting next him, 'What a pretty phrase that is of Phrynichus. "The light of love shines upon crimson cheeks"' Whereupon the Eretrian or Elythraean—and he was an elementary schoolmaster—exclaimed, 'You may be very clever, Sophocles, at poetry; but all the same, Phrynichus was wrong in calling the cheeks of the pretty one crimson. If the painter were to put crimson on this lad's cheeks, he would no longer be pretty. And therefore what is pretty ought not to be likened to what is not so.' To which Sophocles replied with a smile at the Eretrian, 'Then, sir, this of Simonides, highly approved by our countrymen in general, will likewise meet your censure.'

The maid sent forth speech from her crimson lips

73<sup>1</sup>

*Etymologicum Magnum* Green-hued nightingale (*Od* 19, 518) —from the colour. Compare Simonides

When the babbling nightingales, the green-necked birds of the Spring

74<sup>2</sup>

Scholast on Aristophanes *Birds* ['What birds are these' *etc.*] Some say this comes from Alcaeus (*fr* 141) and from Simonides

Loud messenger of sweet-scented Spring, blue Swallow<sup>3</sup>

75

Scholast on Pindar ['praise thou old wine, but the flowers of new songs'] This appears to be directed against Simonides, who when beaten by Pindar in the contest, wrote abuse of the judge for condemning a good poem. And it is because in this he said

<sup>1</sup> cf Sch *Od* 19 518, Eust 1875. 41    <sup>2</sup> cf Sch *Ar Ar* 1301    <sup>3</sup> loud in the eaves of a morning, cf *Anacreont* 10

## LYRA GRAECA

ἐξελέγχεται δ' ὁ νέος  
οἶνος οὐπω <τὸ> πέρυσιν δῶρον ἀμπέλου·<sup>1</sup>  
ὁ δὲ μῦθος ὅδε κενεοφρόνων κόρων δέ·<sup>2</sup>

διὰ τοῦτο ὁ Πίνδαρος ἐπαινεῖ παλαιὸν οἶνον.

### 76

Sch. Eur. Or 236 [κρεῖσσον δὲ τὸ δοκεῖν, κὰν ἀληθείας ἀπῇ].  
καὶ Σιμωνίδης

τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιάται.

### 77

Theod Metoch. 90 καί

μόνος ἄλιος οὐρανῷ<sup>3</sup>

φησὶ Σιμωνίδης, καὶ μόνος Ἀριστοτέλης καὶ τὰ ἐλείνου συντάγματα  
πᾶσα πρόθεσις ἔστι τοῖς περὶ φιλοσοφίαν σπουδάζειν  
αἰρουμένοις

### 78

Sch Il 21 126 [θρέσκων τις κοτὰ κύμα μέλαιναν φρίχ'  
ὑπαίξει | ἰχθύς] ἔστιν ἡ φρίξ κινουμένου τοῦ πνεύματος ἀρχή  
Σιμωνίδης δὲ αὐτὴν καὶ δεῖξαι πειρώμενος οὕτως ἔφη

εἶσ' ἄλλα στίζοισα πνοιά<sup>4</sup>

### 79

Ibid 2 2 [νήδυμος ὕπνος] οἱ δὲ μεθ' Ὁμήρον καὶ χωρὶς  
τοῦ ν λέγουσιν καὶ Σιμωνίδης

οὗτος δέ τοι ἄδυμον ὕπνον ἔχων<sup>5</sup>

<sup>1</sup> τὸ E (οὐ τὸ Gerh) <sup>2</sup> E mss κενεόφρων κούρων δέ  
<sup>3</sup> B: mss ἐν οὐρανῷ <sup>4</sup> εἶσ' B mss ἐς <sup>5</sup> ἄδυμον Schn  
mss ἡδυμος. perh τοῦτον δέ τοι ἄδυμος ὕπνος ἔχων

## SIMONIDES

New wine can be known for this year's gift of the vine,<sup>1</sup> and this tale is the work of a fool and a lad,  
that Pindar here praises old wine

### 76<sup>2</sup>

Scholiast on Euripides ['appearance winneth even if it be beside the truth'] Compare Simonides

Appearance forceth even the truth

### 77

Theodorus the Metochite *Prelude* In the words of Simonides,

The sky hath nought but the sun;  
and in like manner those who concern themselves with philosophy have nought but Aristotle and his writings for a complete exposition of it

### 78

Scholiast on the *Iliad* ['A fish leaping in the wave shall dart beneath the dark ripple']. *φρίξ*, 'a ripple,' is the beginning of a rising wind Simonides tries to indicate it thus

A breeze comes stippling the sea<sup>3</sup>

### 79<sup>4</sup>

The Same ['sweet sleep'] Poets after Homer also use the form without the *ν*, *ἡδύυος*. Compare Simonides.

but he, possessing sweet slumber

<sup>1</sup> lit 'not yet last year's', i.e. it is as easy to tell young work as new wine, and neither is good <sup>2</sup> cf Plat *Rep* 2 356 c <sup>3</sup> cf *f* 13 <sup>4</sup> cf Eust 163 28

# LYRA GRAECA

80

Cram *A P* 4 186 33 *νίκη* Ἀπολλώνιος ὁ Ἀρχιβίου ὁ ἔν' εἵκει, τουτέστιν ἐνὶ ὑποχωρεῖ γέγονεν δὲ κατὰ ἀφαίρεσιν τοῦ ε, συγκοπῇ τῆς εἰ διφθόγγου ὁ γοῖν Σιμωνίδης παρετυμολογεῖ φησὶ γάρ

ἐνὶ δ' οἴῳ εἵκε θεὰ μέγαν  
ἀνεῖσα δῖφρον <sup>1</sup>

81

Ath 9 374 d [π ὀρνίθων] λέγεται δὲ καὶ ἀλεκτορὶς καὶ ἀλέκτωρ Σιμωνίδης

Ἰμερόφων' ἀλέκτορ <sup>2</sup>

82

Sch *N* 15 625 [κῦμα ἀνεμοτρεφές] καὶ Σιμωνίδης

ἀνεμοτρεφῶν πυλάων  
εἶρηκε

83

Ibid 24 5 [ὕπνος πανδαμάτωρ] πα δαμίτωρ δὲ ὁ  
μηδένια ἔῶν ἀδάμαστον Σιμωνίδης δὲ

δαμασίφωτα  
τὸν ὕπνον εἶπεν

84

Choer. *E*<sub>1</sub> 1 279 (Bek *An* 3 1424) τριγλώχιν .  
σπανίως γὰρ ἠϋρῆται ἐν χρήσει ἢ εἰς ν κατὰληξις, ὡς παρὰ Σιμωνίδην

τριγλώχιν ὀιστός

<sup>1</sup> ἐνὶ δ' οἴῳ ms ap Reitz *G*<sub>1</sub> *Etym* p 309, here ἐν δὲ οἶον εἵκε *E*. mss εἵκει θεὰ *B* mss θεαὶ ἀνεῖσα *E*, cf 5 mss εἰς <sup>2</sup> mss also ἡμεροφ mss ἀλέκτωρ

## SIMONIDES

80

Cramer *Inedita (Paris)* νίκη 'victory' — Apollonius son of Archibius says that it stands for ὁ εἶν' εἴλει, that is 'that which yields to one,' being formed by the dropping of the initial ε and syncope of the diphthong ει.<sup>1</sup> Simonides alludes to the etymology of it in the lines

To one alone did the Goddess yield when she  
mounted the chariot.

81

Athenaeus *Doctors at Dinner* [on poultry] The forms ἀλεκτορίς 'hen' and ἀλέκταρ 'cock' also occur compare Simonides

Delightsome-voiced chanticleer

82<sup>2</sup>

Scholast on the *Iliad* ['a wave reared by the wind'] Simonides speaks of

gates reared by the wind

83<sup>3</sup>

The Same [all-subduing sleep'] πανδαμάτωρ means 'that which leaves no man unsubdued'. Simonides calls sleep

man-subduing

84

Choeroboscus on Theodosius τριγλῆχιν 'three-barbed'  
. the form ending in ν rather than σ, as in Simonides

three-barbed arrow

is rarely found

<sup>1</sup> the etymology is hardly correct      <sup>2</sup> cf Eust 1034 2  
<sup>3</sup> cf Eust 1336 6

# LYRA GRAECA

85

Sch. Theocr 1 65 [Θύρσις δδ' ἄξ Αἴτνας] ἡ δὲ Αἴτνη Σικελίας ὄρος. Σιμωνίδης δὲ Αἴτνην φησὶ κρῖναι Ἥφαιστον καὶ Δῆμητραν περὶ τῆς χώρας ἐρίσαντας

86, 87, 88

Plut. *Q. Conv.* 9 15. 2 [τίνα κοινὰ ποιητικῆς καὶ ὀρχηστικῆς] καὶ ὅλως ἔφη μεταθήσειν τὸ Σιμωνιδεῖον ἀπὸ τῆς ζῳγραφίας ἐπὶ τὴν ὀρχησιν, τὴν γὰρ ὀρχησιν εἶναι ποίησιν<sup>1</sup> σιαπῶσαν, καὶ φθεγγομένην ὀρχησιν πάλιν τὴν ποίησιν. δόξειε δ' ἂν, ὥσπερ ἐν γραφικῇ, τὰ μὲν ποιήματα ταῖς χρώσεσιν εἰκέναι τὰ δὲ ὀρχήματα ταῖς γραμμαῖς ὅφ' ὧν ὀρίζεται τὰ εἶδη. δηλοῖ δὲ ὁ μάλιστα καταρωθῶκεναι δόξας ἐν ὑπορχήμασιν<sup>2</sup> καὶ γεγονέναι πιθανώτατος ἑαυτοῦ τὸ δεῖσθαι τὴν ἑτέραν τῆς ἑτέρας τὸ γάρ·

Ἀπέλαστον ἵππον ἢ κύνα

Ἀμυκλαίαν ἀγωνίῳ<sup>3</sup>

ἐλελιζόμενος ποδὶ μίμεο καμπύλον μέλος διώκων·

ἢ τό<sup>4</sup>

οἷα <δ> ἀνὰ Δώτιον ἀνθεμόεν πεδίον<sup>5</sup>

πέταται θάνατον κεροέσσα

εὐρέμεν κύων ἐλάφῳ<sup>6</sup>

τὰν δ' ἐπ' αὐχένι στρέφοισαν ἐὼν κára<sup>7</sup>

πάντ' ἐπ' οἶμον<sup>8</sup>

καὶ τὰ ἐξῆς μόνον οὐ Διόθεν<sup>9</sup> τὴν ἐν ὀρχήσει διάθεσιν παρακαλεῖ, καὶ<sup>10</sup> τῷ χεῖρε καὶ τῷ πόδε μᾶλλον δ' ὅλον ὥσπερ μηρίνθοις ἔλκει<sup>11</sup> τὸ σῶμα τοῖς μέλεσι καὶ ἐντείνει, τούτων λεγομένων καὶ

<sup>1</sup> mss ποίησιν γὰρ εἶναι τὴν ὀρχ <sup>2</sup> mss δόξειεν ὑπ' ὀρχ  
<sup>3</sup> mss ἀγωνίαν <sup>4</sup> mss also τὸν μὲν <sup>5</sup> mss οἷος ἀναδῶτιον  
ἀνθεμόεντα παιδίον <sup>6</sup> Wytts, cf Anacr 52 mss κεράσσα  
εὐρέμεν μανύων ἐλ <sup>7</sup> Wytts-E mss στρέφοισαν ἑτερον κ  
peih the line should end κὰρ πάντ' ἐπ' οἶμον <sup>8</sup> Schn mss  
πάντα ἔτοιμον <sup>9</sup> E mss λειόθεν <sup>10</sup> παρακ καὶ Wil  
Rein mss τὰ ποιήματα καὶ παρακαλεῖν <sup>11</sup> Wil mss ἔλκει

## SIMONIDES

85

Scholast on Theocritus ['This is Thyrsis of Etna']. Etna is a mountain in Sicily. According to Simonides, Etna decided between Hephaestus and Demeter when they quarrelled over the possession of the country.

86, 87, 88 <sup>1</sup>

Plutarch *Dinner-Table Problems* [What features Poetry and Dancing have in common]: In short the saying of Simonides must be changed, he said, from painting to dancing, and we must say (not that painting but) that the dance is a silent poetry and poetry a speaking dance. And it would appear that, as if it were a matter of painting, the poems themselves are like the colours, and the dances to which they belong like the outlines which the colours fill. And the poet who is thought to have done his best and most expressive work in the Hyporcheme or Dance-Song proves that the two arts (of dancing and poetry) stand in need of one another, compare:

Come pursue the cuiving course of the tune, and imitate with foot a-whirl in the contest unapproachable horse or Amyclean hound,

or this.

And even as on the windy Dotian plain a hound doth fly to find death for a hornèd hind, and she turns the head upon her neck this, that, and every way

and the rest —these passages may almost be said to call down the subject matter of the dance from heaven above, and to pull and guide one's hands and feet, or rather one's whole body, with the puppet-strings of its music, the body being

<sup>1</sup> cf Ath 5 181b, Eust 1166 49: these three fragments are now generally ascribed to Pindar, prob. rightly. cf Reinach, *Mel Weil* p 413

## LYRA GRAECA

ἄδομένων ἡσυχίαν ἀγειν μὴ δυνάμενον <sup>1</sup> αὐτὸς γοῦν ἑαυτὸν οὐκ  
 αἰσχύνεται περὶ τὴν ὕρχησιν οὐχ ᾗττον ἢ τὴν ποίησιν ἐγλωμιάζων  
 ὅταν δὲ γηρύσω νύον <sup>2</sup>  
 ἐλαφρὸν ὄρχημα εἶδα <sup>3</sup> ποδῶν μιγνύμεν·  
 Κρήτά μιν <sup>4</sup> καλῶσιν τροπὸν τὸ δ' ὄργανον  
 Μολοσσόν <sup>5</sup>

### II'

## ΕΛΕΓΕΙΩΝ

89-90 <εἰς τὴν ἐν Μαραθῶνι μάχην>

Sch Ar Pac 736 [εἰ δ' οὖν εἰλός τινα τιμῆσαι, θύγατερ Διός,  
 ὅστις ἄριστος | κομφοδοιδάσκαλος ἀνθρώπων καὶ κλειότατος  
 γηγένηται | ἄξιος εἶναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος  
 ἡμῶν] παρὰ τὰ Σιμωνίδου ἐκ τῶν Ἑλεγείων

εἰ δ' ἄρα τιμῆσαι, θύγατερ Διός, ὅστις ἄριστος, <sup>6</sup>  
 δῆμος Ἀθηναίων ἐξετέλεσσα μόνος

### 90

Sch Greg Naz O i in Jul 169 d<sup>7</sup> τὸ ἀναμάρτητον, φησί,  
 ὑπὲρ ἡμᾶς τοὺς ἀνθρώπους τὸ δὲ μικρόν τι πταίσαντας ἐπανάγε-  
 σθαί τε καὶ διορθοῦσθαι ἀνθρώπων ἐστὶ καλῶν τε καὶ κασθῶν λέγει  
 δὲ καὶ Σιμωνίδης—εἰς δ' οὗτος τῶν θ' λυρικῶν—ἐν ἐπιγράμματι  
 ῥηθέντι αὐτῷ ἐπὶ τοῖς Μαραθῶνι πεσοῦσιν Ἀθηναίων τὸν στίχον  
 τοῦτον

Μηδὲν ἀμαρτεῖν ἐστὶ θεοῦ καὶ πάντα κατορθοῦν

<sup>1</sup> Wil mss τούτων δὲ and δυνάμενοις <sup>2</sup> E mss γηρῶσαι  
 νῦν <sup>3</sup> cf 22 2 ἄνδρα ἰδὼν <sup>4</sup> Cas mss μέν, μὴν  
<sup>5</sup> these 4 words in Ath only <sup>6</sup> peith τιμήσεις E other-  
 wise supply εἰκὸς from an earlier clause <sup>7</sup> Kirchhoff,  
 Herm. 6 488



## SIMONIDES

unable to keep still while they are being sung or said. At any rate he takes no shame to himself to praise his own dance any more than his own poetry, compare

And when I shall sing the bride, I know well how to mingle the light dance of the feet. The style of it is called the Cretan, and the instrument of music is Molossian

### BOOK XIII

### ELEGIACS

#### 89-90<sup>1</sup> <ON THE BATTLE OF MARATHON>

Scholast on Aristophanes [‘Now if it is right, thou Daughter of Zeus,<sup>2</sup> to honour him that is the best and most famous author of comedy in the world, great praise is due, says our poet, to me.] This comes from Simonides’ *Elegiacs*

But if it is right, thou Daughter of Zeus,<sup>2</sup> to honour him that is best, it was none but the people of Athens, though I say it, that did this thing

#### 90

Scholast on Gregory of Nazianzen. He means that whereas guiltlessness is superhuman, to repair a small error marks the good man and true. Simonides one of the Nine Lyric Poets, in an epigram<sup>3</sup> he wrote on the Athenians who fell at Marathon has the following line

To incur no guilt and accomplish all things is the mark of a God<sup>4</sup>

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<sup>1</sup> cf *Ut Aesch. Biog. G.* 119 ‘According to some authorities Aeschylus was defeated by Simonides in the *Elegy on Those who fell at Marathon*’ <sup>2</sup> Truth <sup>3</sup> or inscription, see p. 351 n.

<sup>4</sup> the ascription can hardly be correct, as the line occurs in the Chaeronea-epitaph *Dem. Crown* 288

# LYRA GRAECA

## 91 εἰς τὴν ἐν Σαλαμῶνι ναυμαχίαν

Plut *Themist* 15 οἱ δ' ἄλλοι τοῖς βαρβάροις ἐξιούμενοι τὸ πλῆθος ἐν στένῳ κατὰ μέρος προσφερομένους καὶ περιπίπτοντας ἀλλήλοισι ἐτρίψαντο

μέχρι δαίλης  
ἀντισχόντας

ὡς εἶρηκε Σιμωνίδης, τὴν καλὴν ἐκείνην καὶ περιβόητον ἀράμενοι νίκην ἧς οὐθ' Ἑλλήσιν οὔτε βαρβάροις ἐνάλιον ἔργον εἴργασται λαμπρότερον, ἀνδρεία μὲν καὶ προθυμία τῶν ναυμαχησάντων, γνῶμη δὲ καὶ δεινότητι Θεμιστοκλέους

## 92 εἰς τὴν ἐν Πλαταίαις μάχην<sup>1</sup>

Plut *Hdt Mal* 42 ἀλλὰ Κορινθίους γε καὶ τάξιν ἦν ἐμάχοντο τοῖς βαρβάροις, καὶ τέλος ἡλίκαν ὑπῆρξεν αὐτοῖς ἀπὸ τοῦ Πλαταϊάσιν ἀγῶνος. ἔξεστι Σιμωνίδου πυθέσθαι, γράφοντος ἐν τούτοις

μέσσοι δ' οἳ τ' Ἐφύρην πολυπίδακα ναιετάοντες,

παντοίης ἀρετῆς ἰδρίες ἐν πολέμῳ·

<καὶ ><sup>2</sup>

οἳ τε πόλιν Γλαύκοιο, Κορίνθιον ἄστρῳ νέμοντες

τῶν <σφῶν><sup>3</sup> κάλλιστον μάρτυν ἔθεντο πόνων

χρυσὸν τιμῶντες τὸν ἐν αἰθέρι·<sup>4</sup> καὶ σφιν ἀέξει αὐτῶν τ' εὐρείαν κληδόνα καὶ πατέρων·

ξεινοδόκων γὰρ ἄριστος ὁ χρυσὸς ἐν αἰθέρι λάμπων,<sup>5</sup>

e g<sup>6</sup> ξείνος δ' ἦλθε κακὸς τοῖς χερσὶ δεξαμένοις

ταῦτα γὰρ οὐ χορὸν<sup>7</sup> ἐν Κορίνθῳ διδάσκων οὐδ' ἄσμα ποιῶν εἰς τὴν πόλιν, ἔλλως δὲ τὰς πράξεις ἐκείνας ἐλεγείᾳ γράφων ἱστορήκεν

<sup>1</sup> Blass rightly takes as separate passages of one poem

<sup>2</sup> E <sup>3</sup> E. mss οἳ

<sup>4</sup> E mss χρυσοῦ τιμήντος κτλ

<sup>5</sup> B from Apoll where ξεινοδ is explained as μαρτύρων γὰρ B; mss δ' λάμπων E M, E G: Zon, Apoll λαμπρός <sup>6</sup> E, Camb. Phil Soc Proc 1922 <sup>7</sup> Heiw mss οὐχ οἶον

## SIMONIDES

### 91<sup>1</sup> ON THE SEA-FIGHT AT SALAMIS

Plutarch *Themistocles*. The rest, their inferiority in numbers being compensated by the narrowness of the strait, which both prevented the Barbarians from using their whole force at once and caused their ships to fall foul of one another,

held out till fall of night

as Simonides says, and thus won a great and famous victory which outshone any deed of the sea whether Greek or Barbarian, alike in the fire and courage of the men and in the genius of their leader.

### 92<sup>2</sup> ON THE BATTLE OF PLATAEA

Plutarch *The Malignity of Herodotus*: But of the Corinthians and their position in the battle, and what they gained from the conflict at Plataea, we may learn from Simonides, who writes:

Midmost stood the dwellers in Ephyria of the many fountains, men veised in every virtue of war

and this

And those that live in Corinth town, the city of Glaucus, made unto themselves a right noble witness of their deeds by honouring the gold that is in the sky,<sup>3</sup> and that gold doth increase and spread wide their fame and the fame of their fathers, for whereas gold is the kindest of all hosts when it shineth in the sky, [it comes an evil guest unto those that receive it in their hand]<sup>4</sup>

He has not said this in any work for which he trained a chorus at Corinth nor in any poem written in honour of that city, but has simply recorded their deeds in an elegiac poem

<sup>1</sup> cf. Suid *Σίμωνιδης* (above, p. 248) *peih* corrupt, Sch. Ar. *Vesp.* 1411, *Vit. Pind.* 98 West <sup>2</sup> cf. Apoll. *Lib. Hom.* 116 25, *E.M.* 610 46, *E.G.* 414 35, *Zon.* 1415 <sup>3</sup> the sun

<sup>4</sup> they had refused the Persian bribes, cf. 117 2

## LYRA GRAECA

93

Ann. Marc 14 6. 7 sed laeditur hic coetuum magnificus  
splendor levitate paucorum incondita, ubi nati sint non  
reputantium, sed tanquam indulta licentia vitis ad viros  
lapsorum ac lasciviam ut enim Simonides lyricus docet,  
beate perfecta ratione victuro ante alia patriam esse convenit  
gloriosam

*e g*<sup>1</sup> τῷ γὰρ παντελέως εὐδαίμονι βουλομένῳ ζῆν  
| πάντων δεῖ μᾶλλον πατρίδος εὐκλείας

94

Claudian *Ep* 4 9 [ad Probinum] 'Fors iuvat audentes,  
Cei sententia vatis, | hac duce non dubitem te ietiente  
sequi

*e g*<sup>1</sup> τυχὰ τολμῶσιν ἀρήγει

95

Plut. *In Sen* 1 τὸ γάρ

πόλις ἄνδρα διδάσκει

κατὰ Σιμωνίδην ἀληθές ἐστιν ἐπὶ τῶν ἔτι χρόνον ἔχόντων μετα-  
διδαχθῆναι καὶ μεταμαθεῖν μάθημα

96

Cram *A P* 1. 166. 11 ἀλλ' ἄκουσον τὸ τοῦ Κρωβύλου  
'Αθηναῖος ἦν, τοῖς δὲ πολίταις ποτὲ τοῖς αὐτοῦ συνεβούλευε μὴ  
προσέχειν τῷ Μακεδόνι Φιλίππῳ προισχομένῳ τὰ εἰρηνικά '   
εἴ γε βούλεσθε μὴ ληρεῖν ἀλλὰ τοὺς Ἕλληνας ἐλευθερῶσαι καὶ  
κτήσασθαι πάλιν αὖ τὴν πατρίαν ἡγεμονίαν

. . ἀπροφασίστως  
δουλεύοντα .

κατὰ τὸν Σιμωνίδην· οὐδὲν γάρ που μέγα μικρῶ θεραπεύεται '

<sup>1</sup> *E, Camb Phil. Soc Prior* 1922

## SIMONIDES

93

Amnianus Marcellinus *Hist'ry*. But the magnificence of these assemblies is spoilt by the uncouth irresponsibility of a few who forget their station in life, and through being allowed licence slip into licentiousness. As the lyric Simonides says:

For he that would live completely happy must before all things belong to a country that is of fair report

94<sup>1</sup>

Claudian *Letters* [to Probinus]

Fortune helps the brave

is the maxim of the poet of Ceos, and whither it leads, though you were silent, I should not hesitate to go

95

Plutarch *Should Old Men Govern?* Simonides' dictum

The city is the teacher of the man

applies to those who have still time to be taught better and mend their ways

96

Cramer *Incerta* (*Paus*). Pray listen to what Crobylus said. He was an Athenian who advised his fellow-countrymen to turn a deaf ear to Philip of Macedon's proposals for peace 'if, that is, you will cease vain talk, if you will free Greece and regain your traditional hegemony, both of which are now, in the words of Simonides,

in bondage inexcusable

For there's no healing great things with little'

<sup>1</sup> cf Verg *Aen* 10 284 (*audentes fortuna parat*), Enn ap Macr 6 1 (*fortibus est fortuna cuius data*)

337

# LYRA GRAECA

97

Stob Fl 98 29 [π τοῦ βλου, ὅτι βραχὺς καὶ εὐτελής καὶ φροντίδων ἀνάμεστος] Σιμωνίδου

ἐν δὲ τὸ κάλλιστον Χίος ἔειπεν ἀνὴρ·  
 'Οἷη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν'  
 παῦροι μὲν θνητῶν οὐάσι δεξάμενοι  
 στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπίς  
 ἐκάστω

5 ἀνδρῶν ἥτε νέων στήθεσιν ἐμφύεται,  
 θνητῶν δ' ὄφρα τις ἄνθος ἔχῃ πολυήρατον  
 ἥβης

κούφον ἔχων θυμὸν πόλλ' ἀτέλεστα νοεῖ·  
 οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανείσθαι,  
 οὐδ' ὑγιῆς ὅταν ἡ φροντίδ' ἔχει καμάτου

10 νήπιοι, οἷς ταύτη κείται νόος, οὐδὲ ἴσασιν  
 ὥς χρόνος ἐσθ' ἥβης καὶ βιότοι' ὀλίγος  
 θνητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βιότον ποτὶ  
 τέρμα

ψυχῇ τῶν ἀγαθῶν τλήθῃ χαριζόμενος.

98

Plut Cons Apoll 17 τὰ γὰρ χίλια καὶ τὰ μύρια κατὰ Σιμωνίδην ἔτη στιγμὴ τις ἐστὶν ἀόριστος μᾶλλον δὲ μόριόν τι βραχύτατον στιγμῆς

e g <sup>1</sup> χίλια γὰρ καὶ μύρι' ἔτη στιγμὴ 'στιν αἰστος <sup>2</sup>  
 | μᾶλλον δὲ στιγμῆς μικρότατον μόριον.

<sup>1</sup> E, Camb Phil Soc Proc. 1922  
 corrupted because misread ἀεὶ δηλός?

<sup>2</sup> or 'στ' αἰδηλος

## SIMONIDES

### 97

Stobaeus *Anthology* [That Life is short, of little account and full of care]. Simonides <sup>1</sup>

But there's one saying of the man of Chios <sup>2</sup> which passes all, 'The life of man is even as the life of a green leaf', yet few that receive it with the ear lay it away in the breast, for there's a hope which springeth in every heart that is young, and so long as man possesseth the flowery bloom of youth there is much that his light heart deems to have no end, counting neither on age nor death, and taking no thought for sickness in time of health. Poor fools they to think so, and not to know that the time of youth and life is but short for such as be mortal! Wherefore be thou wise in time, and fail not when the end is near to give thy soul freely of the best.

### 98

Plutarch *Letter of Consolation to Apollonius* For as Simonides says

A thousand, aye, ten thousand years are but a point one cannot see, nay the smallest part of a point.

<sup>1</sup> Wil ascribes to Semonides of Amorgus    <sup>2</sup> Homer: cf Plut *Vit Hom* 283 Gale, *Vit Hom* Westerm 28, Cram *A P* 3 98 13

# LYRA GRAECA

99

Plut *Is et Os* 23 δὴνὼ δέ, μὴ τοῦτο ἦ τὰ ἀκίνητα κινεῖν καὶ πολεμεῖν τῷ<sup>1</sup> πολλῷ χρόνῳ, κατὰ Σιμωνίδην, μόνον, πολλοῖς δ' ἀνθρώπων ἔθνεσιν καὶ γέεσιν κατόχοις ὑπὸ τῆς πρὸς τοὺς θεοὺς τούτους ὁσιότητος

c. g.<sup>2</sup> κίνεον τὰκίνητα χρόνῳ πολλῷ πολεμοῦντες  
πολλοῖς τ' ἀνθρώπων ἔθνεσι καὶ γέεσιν.

100

Stob *Ecl* 1 28 [ἔτι θεὸς δημιουργὸς τῶν ζῴων καὶ διέπει τὸ ζῶον τῷ τῆς προνοίας λόγῳ, καὶ ποίας οὐσίας ὑπάρχει] Σιμωνίδης

Ζεὺς πάντων αὐτὸς φάρμακα μῦθος ἔχει.

101

Ath 10. 447 a [π τοῦ πίνω] σὺν δὲ πίων μὴ φοβηθῆς ὥς εἰς τοὐπίσω μέλλων καταπεσεῖσθαι τοῦτο γὰρ παθεῖν οὐ δύνανται οἱ τὸν κατὰ Σιμωνίδην πίνοντες

. . . οἶνον ἀμύντορα δυσφροσυνάων

102

Ibid 1 32 b [π οἶων]

οὐδὲν ἀπόβλητον Διονύσιον, οὐδὲ γίγαρτον<sup>3</sup>

δ Κεῖός φησι ποιητής

103

Ibid. 11 498 e [π. σκύφου] Σιμωνίδης δὲ οὐατόεντα σκύφον ἔφη.

e g. σκύφον οὐατόεντα

<sup>1</sup> mss ἐν τῷ, οὐ τῷ

<sup>2</sup> E, Camb Phil Soc Proc 192

<sup>3</sup> οὐδὲν mss οὐδὲ γὰρ the lines before οὐδὲ (ἦν ἄρ' ἔπος τόδ'



## SIMONIDES

99<sup>1</sup>

Plutarch *Isis and Osiris* I hesitate, lest this be merely, in Simonides' words, to

move what should be left alone, warring against long lapse of time and many tribes and sorts of men who are inspired with the piety they feel towards these Gods

100

Stobaeus *Selections* [That God is the Creator of existing things, and orders all by the word of providence, and what he really is] Simonides

Great Zeus alone hath the medicines for all ills

101

Athenaeus *Doctors at Dinner* [on the word 'to drink'] But my friend, when you have drunk you need not be afraid that the manner of your falling will be backward, for this can never happen to such as drink what Simonides calls

wine the defender against care

102

The Same [on wines]. For in the words of the poet of Ceos

Nothing that belongeth to Bacchus should be thrown away, nay, not a grapestone

103<sup>2</sup>

The Same [on the cup called *σκύφος*] Simonides speaks of the

earèd cup

<sup>1</sup> cf Plut *Vit Thea* 10, Arist *Pol* 2 1264a1      <sup>2</sup> cf Eust 870 6, 1775 19, Fav 332

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ἀληθές, ὅτ' οὐ μόνον ὕδατος αἴσαν | ἀλλὰ τι καὶ χλεῦης οἶνος ἔχειν ἐθέλει) Schw rightly ascribes to another author

# LYRA GRAECA

104

*E M* 38 46

εἰριπόνοι δμωαί

Σιμωνίδης ἐκ τοῦ ἐριοπόνοι<sup>1</sup> συγκοπῇ τοῦ ο οὔτως Ἑρωδιανὸς  
Περὶ Παθῶν.

105

*Ibid* 60 36 Ἀλέρα καὶ Ἐλάρα

Ἐλάρας γενεά

οὔτως παρὰ Σιμωνίδη

106

*E G.* 645 43

φύξιμος ὀδμή

ἡ φνυγεῖν ἐμποιοῦσα Σιμωνίδης ὁ Κεῖος<sup>2</sup>

107

*E M Vel* 28 ἀμιθρήσαι Σιμωνίδης τὸν ἀριθμὸν ἀμιθρὸν εἶπε  
καθ' ὑπερβιβασμὸν οἶον

κύματ' ἀμιθρεῖν<sup>3</sup>

108

*Ath* 3 125 c [π τοῦ χιόνος πίνειν κατὰ Σιμωνίδην] Καλλι-  
στρατος ἐν ζ' Συμμίκτων φησὶν ὡς ἐστιώμενος παρὰ τισι Σιμωνίδης  
ὁ ποιητὴς 'κραταιοῦ καύματος ὥρα' καὶ τῶν οἰνοχοῶν τοῖς ἔλλοις  
μισγόντων εἰς τὸ πότον χιόνος αὐτῷ δὲ οὔ, ἀπεσχεδίασε τότε τὸ  
ἐπίγραμμα

Τῇ ῥά ποτ' Οὐλύμποιο περὶ πλευρὰς ἐκάλυψε  
ὀξὺς ἀπὸ Θρήκης ὀρνύμενος Βορέης,<sup>4</sup>

<sup>1</sup> *E* mss αἰριπόλοι and αἰριοπόλοι (AI foi N) <sup>2</sup> mss  
ὁ Τήιος ἀπὸ τῆς Τέω <sup>3</sup> *E*, cf Theocr 16 60 (a prover-  
bial impossibility, like counting the stars) mss κ ἄμιθρον  
from above: ἀμιθρήσαι comes from 154 <sup>4</sup> τῇ Cas. mss  
τὴν ὀξὺς Valck mss ὠκὺς

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104

*Etymologicum Magnum*: εἰριπῶνοι δμῶαί

bondwomen that work the wool

Simonides, from εἰριπῶνοι with loss of ο, so Herodian  
*Inflections*.

105

The Same Alera and Elara.—compare Simonides:  
the offspring of Elaia<sup>1</sup>

106

*Etymologicum Gudianum*: φύξιμος ὀδμή

a loathsome stench,

literally 'one that makes to flee'; Simonides of Ceos

107<sup>2</sup>

*Old Etymologicum Magnum* ἀριθρῆσαι 'to count' —Simonides says ἀριθρός for ἀριθμός 'number' by transposition; compare

to number the waves

108

Athenaeus *Doctors at Dinner* [on drinking snow like Simonides] Callistratus in the 7th Book of his *Miscellanies* relates that once when the poet Simonides was dining out 'in the season of mighty heat,' the wine-bearers in mixing snow with the wine for the guests forgot to do so with his, whereupon he improvised the following lines:

Of that with which keen Boreas hies him from  
Thrace to wrap the sides of Olympus and gnaw the

<sup>1</sup> Tityus. cf *EM Vet* 22 (παρὰ Σ ἡ 'Ελάρα, 'Αλέρα δὲ παρὰ Πινδάρου, οἶον 'Αλέρας υἱόν') <sup>2</sup> cf *EM* 83 43, and *fr* 154

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ἀνδρῶν δ' ἀχλαίνων ἔδακε φρένας, αὐτὰρ  
 ἐθάφθη  
 ζῶν Πιερίην γῆν ἐπιεσσαμένη,<sup>1</sup>  
 ἔν τις ἐμοὶ καὶ τῆς χεέτω μέρος· οὐ γὰρ ἔοικεν  
 θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

## 109

*A P* 6. 216 ἀνάθημα τῷ Διὶ παρὰ Σώσου καὶ Σωσοῦς  
 Σιμωνίδου

Σῶσος καὶ Σωσώ, Σῶτερ, σοὶ <sup>2</sup> τόνδ' ἀνέθηκαν,  
 Σῶσος μὲν σωθείς, Σωσὼ δ' ὅτι Σῶσος ἐσώθη.

## 110

*Ath* 10 415f [π τῶν πολυφάγων καὶ πολυποτῶν] καὶ  
 Τιμοκρέων δ' ὁ Ῥόδιος ποιητῆς καὶ ἀθλητῆς πένταθλος ἔδην ἔφαγε  
 καὶ ἔπιεν, ὡς τὸ ἐπὶ τοῦ τάφου αὐτοῦ ἐπίγραμμα δηλοῖ

Πολλὰ πίων καὶ πολλὰ φαγῶν καὶ πολλὰ κίικ'  
 εἰπῶν  
 ἀνθρώπους κεῖμαι Τιμοκρέων Ῥόδιος.

## 111

*A P*. 13 30 Σιμωνίδου ἑξάμετρος καὶ αὐτὸς ὡς τροχαικὸς  
 τετράμετρος κατὰ μετάθεσιν τῶν λέξεων <sup>3</sup>

Μοῦσά μοι Ἀλκμήνης καλλισφύρου νῖδον ᾄειδε·  
 νῖδον Ἀλκμήνης ᾄειδε Μοῦσά μοι καλλισφύρου.

<sup>1</sup> ἐθάφθη Pors mss ἐκάμφθη <sup>2</sup> *B* mss σωτῆρι <sup>3</sup> mss  
 καὶ οὗτος τροχ and τῆς λέξεως

<sup>1</sup> the making of such riddles was an after-dinner game  
<sup>2</sup> doubtless a mock dedication, the fun lies in the repetition  
 of the syllable *so* which comes 10 times in 27 syllables, the  
 names are masc and fem diminutives of *e q* Sosibius  
<sup>3</sup> lit 'Here lie I, T of Rhodes, having drunken much, eaten  
 much, and slandered much', a mock epitaph, cf *A P* 7 348,

## SIMONIDES

hearts of men who have no cloaks, that which thereafter is buried alive in a shroud of Pierian clay, of that let them fill me my share, for 'tis ill bringing to a friend a bumper that is hot <sup>1</sup>

### 109

*Palatine Anthology* A dedication to Zeus by Sosus and Soso, by Simonides

Take, Saviour, this from Sosus and Soso,  
For saving Sosus' life and Soso woe <sup>2</sup>

### 110

*Athenaeus Doctors at Dinner* [on heavy eaters and drinkers]  
And Timocreon the poet and champion athlete of Rhodes ate and drank his fill, witness his epitaph.

You're guttling o'er, you tippling done,  
You're lying still, Timocreon. <sup>3</sup>

### 111

*Palatine Anthology*. Simonides; an hexameter and the same arranged as a trochaic tetrameter by transposition of the words

Sing me a song, blest Muse, of the fan-foot  
Midean's offspring,

Sing me of the fan-foot Midean's offspring, blessed  
Muse, a song. <sup>4</sup>

where it bears this quaint lemma Simonides on T of R whose inclinations and habits were exactly those of my uncle' <sup>4</sup> Almena's son Heracles, the first line is prob a quotation from the opening of a poem by Timocreon of Rhodes, and the whole a skit, cf. Timoci. 10

# LYRA GRAECA

112

Ath 14 656 c περι δὲ λαγῶν Χαμαιλέων φησὶν ἐν τῷ Περι Σιμωνίδου ὡς δειπνῶν παρὰ τῷ Ἱέρωνι ὁ Σιμωνίδης, οὐ παρατεθέντος αὐτῷ ἐπὶ τὴν τράπεζαν καθάπερ καὶ τοῖς ἄλλοις λαγφοῦ ἄλλ' ὕστερον μεταδιδόντος τοῦ Ἱέρωνος, ἀπεσχεδίασεν

Οὐδὲ γὰρ <οὐδ'> εὐρύς περ ἔων ἐξίκετο δεῦρο<sup>1</sup>

113, 114

Ibid. 10 456 c γριφώδη δ' ἐστὶ καὶ Σιμωνίδη ταῦτα παποιημένα ὡς φησι Χαμαιλέων ὁ Ἡρακλεώτης ἐν τῷ Περι Σιμωνίδου

Μιξονόμου τε πατὴρ ἐρίφου καὶ σχέτλιος ἰχθὺς  
πλησίον ἠρείσαντο καρήατα· παῖδα δὲ νυκτὸς  
δεξάμενοι βλεφάροισι Διωνύσοιο ἄνακτος  
βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι θεράποντα.

φασὶ δὲ οἱ μὲν οἱ δὲ φασιν ἐν Ἰουλίδι τὸν τῷ Διωνύσῳ  
θυόμενον βοῦν ὑπὸ τινος τῶν νεανίσκων παῖσθαι πελέκει πλησίον  
δὲ τῆς ἐορτῆς οὔσης εἰς χαλκείον δοθῆναι τὸν πέλεκυν τὸν οὖν  
Σιμωνίδην ἔτι νέον ὄντα βαδίσαι πρὸς τὸν χαλκέα κομιούμενον  
αὐτόν ἰδόντα δὲ καὶ τὸν τεχνίτην κοιμώμενον καὶ τὸν ἄσκον καὶ  
τὸν καρκίνον εἰκῇ κείμενον καὶ ἐπαλλήλως ἔχοντα τὰ ἔμπροσθεν,  
οὕτως ἐλθόντα εἰπεῖν πρὸς τοὺς συνήθεις τὸ προειρημένον πρό-  
βλημα τὸν μὲν γὰρ τοῦ ἐρίφου πατέρα τὸν ἄσκον εἶναι, σχέτλιον  
δὲ ἰχθὺν τὸν καρκίνον, νυκτὸς δὲ παῖδα τὸν ὕπνον, βουφόνον δὲ  
καὶ Διωνύσου θεράποντα τὸν πελέκυν πεποίηκε δὲ καὶ ἕτερον  
ἐπίγραμμα ὁ Σιμωνίδης, ὃ παρέχει τοῖς ἀπείροις τῆς ἱστορίας  
ἀπορίαν

Φημὶ τὸν οὐκ ἐθέλοντα φέρειν τέττιγος ἄεθλον  
τῷ Πανοπηιάδῃ δώσειν μέγα δειπνον Ἐπεῖφ.

<sup>1</sup> οὐδ' suppl Musurus, cf. II 14 33 οὐδὲ γὰρ οὐδ' εὐρύς περ  
ἔων ἐδυνήσατο πάσας | αἰγιαλὸς νῆας χαδέειν

<sup>1</sup> Homer says 'Wide though it was, the beach could not  
346

## SIMONIDES

### 112

Athenaeus *Doctors at Dinner*: With regard to hares Chamaeleon relates in his book *On Simonides* that when supping once with Hiero, the poet was left out when the jugged hare was served to the guests, whereupon as Hiero was sending him some, he improvised the following parody <sup>1</sup>

Wide though it was, it could not reach to me.

### 113, 114

The Same. Verses of the nature of riddles were composed also by Simonides, if we may believe Chamaeleon of Heraclea in his book on that poet, let me quote these:

The father of the wayward kid,  
The child of eve upon each lid,  
With the fell fish lies jowl by cheek,  
And so my quest is still to seek  
For they refuse their aid to lend  
Lord Bacchus' butcher-knight to mend.

Some explain it thus. . . Others say it was the custom at Iulis that the ox to be sacrificed to Dionysus should be killed with an axe by a boy. The festival being near, the axe had been sent to be repaired, and Simonides, who was then a lad, was sent off to the blacksmith's to fetch it. Finding the man asleep and his bellows and tongs lying on the ground end to end, he returned to his companions and put to them the above conundrum. For the 'father of the kid' is the bellows, the 'fell fish' the 'crab' or tongs, 'the child of eve' sleep, and 'Bacchus' butcher-knight' the axe. There is another piece by Simonides which puzzles readers who do not know the story.

Who would not be of cricket's prize the winner,  
To son of Panopeus shall carry dinner <sup>2</sup>

contain all the ships' <sup>2</sup> cf. Sch. *Il* 23 665, Eust 1323 60, 1606. 60, *Rh. Gr.* Walz 6. 200, 7 949

## LYRA GRAECA

λεγεται δὲ ἐν τῇ Καρθαίᾳ διατρίβοντα αὐτὸν διδάσκειν τοὺς χορούς εἶναι δὲ τὸ χορηγεῖον ἄνω πρὸς Ἀπόλλωνος ἱερῷ μακρὰν τῆς θαλάσσης ὑδρεύεσθαι οὖν καὶ τοὺς ἄλλους καὶ τοὺς περὶ Σιμωνίδης κάτωθεν, ἔνθα ἦν ἡ κρήνη. ἀνακομίζοντας δ' αὐτοῖς τὸ ὕδωρ ὕνου, οὖν ἐκάλουν Ἐπειὸν διὰ τὸ μυθολογεῖσθαι τοῦτο δρᾶν ἐκείνον καὶ ἀναγεγράφθαι ἐν τῷ τοῦ Ἀπόλλωνος ἱερῷ τὸν Τρωϊκὸν μῦθον, ἐν ᾧ ὁ Ἐπειὸς ὑδροφορεῖ τοῖς Ἀτρεΐδαις ὑπαρχόντων οὖν τούτων ταχθῆναί φασι τῷ μὴ παραγινόμενῳ τῶν χορευτῶν εἰς τὴν ὠρισμένην ὥραν παρέχειν τῷ ὕνῳ χοίνικα κριθῶν. τοῦτ' οὖν κἂν τῷ ποιήματι λέγεσθαι, καὶ εἶναι τὸν μὲν οὐ φέροντα τὸ τοῦ τέττιγος ἄεθλον τὸν οὐκ ἐθέλοντα ἄδειν,<sup>1</sup> Πανοπηιάδην δὲ τὸν ὄνον, μέγα δὲ δεῖπνον τὴν χοίνικα τῶν κριθῶν

### 115

Plut *Culib* *I*ia 6 καὶ ὁ Μαρσύας ὥς ἔοικε φορβεῖζ τινὶ καὶ περιστομίῳ βία τοῦ πνεύματος τὸ ραγδαῖον ἐγχαθεῖρξε, καὶ τοῦ προσώπου κατεκόσμησε καὶ ἀπέερυψε τὴν ἀνωμαλίαν

χρυσῷ δ' αἰγλήεντι συνήρμωσεν<sup>2</sup> ἀμφιδασείας  
κόρσας καὶ στόμα λαβρὸν ὀπισθοδέτοισιν  
ἰμάσιν

ἡ δ' ὀργὴ φυσῶσα καὶ διατείνουσα τὸ πρόσωπον ἀπρεπῶς, ἔτι μᾶλλον αἰσχαρὰν ἀφίησι καὶ ἀτερπῇ φωνήν

<sup>1</sup> perh μανθάνειν ἄδειν *E*

<sup>2</sup> Tzetetz προσήρμ

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<sup>1</sup> in Ceos, cf for the festival Nicand ap Anton Lib 1  
<sup>2</sup> the cricket being popularly supposed to be the champion singer, the chorister who lost instruction by coming late



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Now it is said that the poet used to stay at Carthaea<sup>1</sup> while training the choruses there, and the training-school being high up by the temple of Apollo and far from the sea, all the chorus-men, including the pupils of Simonides, fetched their water from the spring in the lower part of the town. This they did by means of a jackass which they called Epeius after the Epeius who carries water for the Atreidae in the Trojan story, a story which was depicted on the walls of the temple of Apollo near which they were training. Now it was arranged that any chorister who came late should provide the jackass with a quart of barley. This is what is referred to in the verses, he who would not be winner of the cricket's prize means he who would not [learn to] sing,<sup>2</sup> the son of Panopeus means the jackass, and the dinner the quart of barley.

### 115<sup>3</sup>

Plutarch *On Restraining Anger*. It seems that Marsyas perforce curbed the violence of his breath by a mouthpiece and cheekbands and thus prevented the ugly puffing-out of his face.

And he joined the finged sides of his head with day-bright gold, and fitted his wanton mouth with backward-bounden thongs;<sup>4</sup>

whereas anger, through its unseemly puffing and stretching of the face, makes the voice even more ugly and unpleasant than it would otherwise be.

could be said to be unwilling to learn to beat the cricket.  
<sup>3</sup> cf Tzet *Chil* 1 372 (τῶν δ' εἶναι ταύτην πού φησιν ἀσματὶ Σιμωνίδης), but the ascription is doubtful.  
<sup>4</sup> i. e. when playing the flute.

# LYRA GRAECA

## ΙΑ'

### ΕΠΙΓΡΑΜΜΑΤΩΝ

α' Ἐπικήδεια

116

*Anth Plan 26 Σιμωνίδου*

Δίρφυος ἐδμήθημεν ὑπὸ πτυχί, σῆμα δ' ἐφ'  
 ἡμῖν  
 ἔγγυθεν Εὐρίπου δημοσίᾳ κέχυται  
 οὐκ ἀδίκως· ἐράτην γὰρ ἀπωλέσαμεν νεότητα  
 τρηχεῖαν πολέμου δεξάμενοι νεφέλην.<sup>1</sup>

117

Lycurg *Leoci* 109 τοιγαροῦν ἐπὶ τοῖς ἡρίοις<sup>2</sup> μαρτύρια ἔστιν  
 ἰδεῖν τῆς ἀρετῆς αὐτῶν ἀναγεγραμμένα ἀληθῆ πρὸς ἅπαντας τοὺς  
 Ἕλληνας, ἐκείνοις μὲν (τοῖς Λακεδαιμονίοις) (119) τοῖς δ'  
 ὑμετέροισι προγόνοις

Ἑλλήνων προμαχοῦντες Ἀθηναῖοι Μαραθῶνι  
 χρυσοφόρων Μήδων ἐστόρεσαν δύναμιν<sup>3</sup>

<sup>1</sup> cf *Il* 17 243 <sup>2</sup> Wilm. mss ὁρίοις τοῦ βίου <sup>3</sup> Aristid  
 ἔκτειναν (*B* ἔκκλιναν) Μήδων ἐννέα μυριάδας· cf. Aristid Sch  
 289 Frommel, where εἴκοσι μυρ

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<sup>1</sup> This Book and XIII were perh. really one (cf 89, 165, 199), some of the poems, even where no warning is given in the notes, may be by other hands, for the tendency of an ancient collector would be to ascribe any good contemporary

# SIMONIDES

## BOOK XIV

### INSCRIPTIONS <sup>1</sup>

#### 1 EPITAPHS

116

*Planudean Anthology* Simonides :

We were slain in a glen of Dnphys, and the mound of our grave is made beside Eunipus at our country's charge, and rightly so, for by abiding the onset of the cruel cloud of war we lost our lovely time of youth.<sup>2</sup>

117 <sup>3</sup>

*Lycurgus Speech against Leocrates* Thus we may see unimpeachable testimony to their valour engraven upon their tombs for all Greece to read, to the Spartans this (119); and to your own ancestors this :

At Marathon the Athenians fought for Greece and scattered the might of the Mede and all his gold.

inscription to S ; others may be imitations belonging to a later time , some, on the other hand, may well derive from the author's own collected edition , as I think it better to give too many than too few, I print all that appear in Bergk pp 408-504 <sup>2</sup> cloud the thick of the fight, ref to operations against Chalcis 506 (') <sup>3</sup> cf Aristid 2 511, where l 2 runs 'and put to flight ninety thousand Medes'

# LYRA GRAECA

118, 119, 120

Hdt 7 228 [π τῆς ἐν Θερμοπύλαις μάχης] θαφθεῖσι δέ σφι αὐτοῦ ταύτη τῇ περ ἔπεσον καὶ τοῖσι πρότερον τελευτήσασιν ἢ τοῖς ὑπὸ Λεωνίδεω ἀποπεμφθέντας οἷχεσθαι ἐπιγέγραπται γράμματα λέγοντα τάδε <sup>1</sup>

Μυριάσιν ποτὲ τῇδε τριακοσίαις ἐμάχοντο  
ἐκ Πελοποννήσου χιλιάδες τέτορες.<sup>2</sup>

ταῦτα μὲν δὴ τοῖσι πᾶσι ἐπιγέγραπται τοῖσι δὲ Σπαρτιήτησι ἰδίῃ <sup>1</sup>

ᾧ ξεῖν' ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε  
κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι.<sup>3</sup>

Λακεδαιμονίοισι μὲν δὴ τοῦτο τῷ δὲ μάντι τόδε <sup>1</sup>

Μνᾶμα τόδε κλείνοιο Μεγιστία, ὃν ποτε Μῆδοι  
Σπερχεῖδ' ὀν ποταμὸν κτεῖναν ἀμειψάμενοι,  
μάντιος, ὃς ποτε κῆρας ἐπερχόμενας σάφα εἰδὼς  
οὐκ ἔτλα Σπάρτας ἀγεμόνας προλιπεῖν.<sup>4</sup>

ἐπιγράμμασι μὲν νυν καὶ στήλῃσι, ἔξω ἢ τὸ τοῦ μάντιος ἐπίγραμμα,  
Ἀμφικτυόνες εἰσὶ σφῆας οἱ ἐπικοσμήσαντες, τὸ δὲ τοῦ μάντιος  
Μεγιστίῳ Σιμωνίδῃς ὁ Λεωπρέπείδης ἔστι κατὰ ξεινίην ὁ ἐπιγράψας

<sup>1</sup> the stones doubtless had *τεῖδε, ξεῖνε* (so Diod.) for *ξένFe*, *ἀγγέλλειν*, *προλιπεῖν*, which have either been read 'Ionically' by H. or Ionicised by his transcribers (I have restored a *μνᾶμα* κτλ. because mss give *Πελοποννήσου* <sup>2</sup> *τριακοσίαις* Diod. *διακ* <sup>3</sup> Diod., Lyc., A P, Ars *ἄγγειλον*, St. *ἀπάγγειλον* *ρήμασι* *πείθ* Lyc., Str., Diod., Ars (Cic.), *πείθ* *νομίοις* <sup>4</sup> *κλείνοιο* mss also *κλειτοῖο*

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118, 119, 120<sup>1</sup>

Herodotus *Histories* [on the Battle of Thermopylae] • They were buried where they fell, and with them the men who died before the withdrawal of those whom Leonidas sent to the rear, and the following inscriptions stand over their graves.

Here four thousand of the Peloponnese once fought with three thousand thousand.

Such is the epitaph of the whole force, of the Spartans in particular this

Stranger, go tell the Lacedaemonians that we lie here in obedience to their word.

And of the seer this

This is the tomb of the famous Megistias, slain by the Medes beside the river Spercheius, the seer who well-knowing that his doom was nigh, would not forsake the leaders of Sparta.

The epitaphs and pillars, with the exception of the epitaph of the seer, were accorded them by the Amphictyons. The epitaph of the seer Megistias was put up by Simonides the son of Leoprepes because of the friendship he bore him<sup>2</sup>

<sup>1</sup> cf. *A P* 7 248, 249 (Σιμωνίδου), 677, *Aristid* 2 512 and *Sch Lycurg* *Leocr* 109, *Diod* 11 33, *Suid* *Λεωνίδης*, *Str.* 9. 429, *Ais* 118, *Ilart* 91, 293, *Cic T D* 1 42 <sup>2</sup> the evidence of *Hdt*, who is concerned only with the setting-up of the epitaphs, must not be taken as indicating that S did not write the first two as well as the third

Str 9 425 ὁ δ' Ὀποῦς ἐστι μητρόπολις (Λοκρῶν), καθάπερ  
καὶ τὸ ἐπίγραμμα δηλοῖ τὸ ἐπὶ τῇ πρώτῃ τῶν πέντε στηλῶν τῶν  
περὶ Θερμοπύλας ἐπιγεγραμμένον πρὸς τῷ πολυανδρίῳ

Τούσδε ποθεῖ φθιμένους ὑπὲρ Ἑλλάδος ἀντία  
Μήδων  
μητρόπολις Λοκρῶν εὐθυνόμων Ὀπόεις.<sup>1</sup>

*Anth Pal.* 7 301 τοῦ αὐτοῦ (Σιμωνίδου) εἰς τοὺς μετὰ  
Λεωνίδαην τὸν Σπαρτιάτην τελευτήσαντας

Εὐκλέας αἶα κέκευθε, Λεωνίδα, οἱ μετὰ σείῳ  
τῇδ' ἔθανον, Σπάρτας εὐρυχόρου βασιλεῦ,  
πλείστων δὴ τόξων τε καὶ ὤκυπόδων σθένης  
ἵππων  
Μηδείων τ' ἀνδρῶν δεξάμενοι πολέμῳ.

*Dio Chrys* *Or.* 37. 18 ἐν Σαλαμῖνι δ' ἠόιστευσαν (οἱ  
Κορίνθιοι) καὶ τῆς νίκης αἵτιοι κατέστησαν Ἡροδότῳ γὰρ οὐ  
προσέχω, ἀλλὰ τῷ τάφῳ καὶ τῷ Σιμωνίδῃ, ὃς ἐπέγραψεν ἐπὶ τοῖς  
νέκροις τῶν Κορινθίων τεθαμμένοις ἐν Σαλαμῖνι

ᾧ ξέν', εὐνδρόν ποκ' ἐναίομες ἄστν Κορίνθω  
νῦν δ' ἄμ' Αἴαντος νᾶσος ἔχει Σαλαμῖς.<sup>2</sup>

<sup>1</sup> ποθεῖ *Mein*: mss ποτὲ <sup>2</sup> ξέν' = ξεί *Fe* mss ξένε, ξεῖνε  
ποκ stone: mss ποτ' stone *Qorintho* mss Κορίνθου δ' ἄμ' .  
(= ἀμέ) *Al Valck.-B.* mss ν δὲ μετ' Αἴ, ν. δὲ ἀνάματος  
stone ]ντος[ mss add ἐνθάδε (βεῖα δὲ) Φοινίσσας νῆας καὶ  
Πέρσας ἐλόντας | καὶ Μήδους ἱερὰν Ἑλλάδα ρυσάμεθα (βυόμεθα,  
ἰδρυσάμεθα)

## SIMONIDES

### 121<sup>1</sup>

*Strabo Geography* Opus is the mother city of the Locrians, witness the inscription on the first of the five pillars commemorating Thermopylae, the one near the general grave:

Of those who died for the sake of Greece against the Medes these are mourned by Opus the mother-city of the Locrians of the upright laws.

### 122<sup>2</sup>

*Palatine Anthology* The Same (Simonides) on those who died with Leonidas the Spartan:

Famous are they this earth doth cover, slain here with thee, Leonidas king of spacious Lacedaemon, when they fought and abode the strength of many and many an arrow and swift-footed horse and man of Media.

### 123<sup>3</sup>

*Dio Chrysostom Orations* And they (the Corinthians) fought the best at Salamis and were the prime cause of the victory. For I prefer the witness not of Herodotus but of their tomb and of Simonides, who wrote the following epitaph on the Corinthians who were buried at Salamis:

Once, O stranger, we lived in the well-watered citadel of Corinth, but now we dwell in Ajax' isle of Salamis.<sup>4</sup>

<sup>1</sup> ascription doubtful    <sup>2</sup> perh by Mnasekalas (cf *A P.* 13 21)    <sup>3</sup> cf Plut *Hdt mal* 39, who apparently does not ascribe it to S    <sup>4</sup> so the stone, literary tradition, i.e. Plut and Dio, adds 'where we saved sacred Greece by taking Phoenician ships with Persians and Medes'

# LYRA GRAECA

124

Plut. *Hell. Mul.* 39 τὸ δ' ἐν Ἰσθμῷ κενοτάφιον ἐπιγραφὴν  
ἔχει ταύτην

Ἀκμᾶς ἐστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν  
ταῖς αὐτῶν ψυχαῖς κείμεθα ῥυσάμενοι.<sup>1</sup>

125

Ibid 39 αὐτός γε μὴν ὁ Ἀδείμαντος, ᾧ πλεῖστα λοιδορούμενος  
Ἡρόδοτος διατελεῖ καὶ λέγων μόνον ἀσπαίρειν<sup>2</sup> τῶν στρατηγῶν  
ὡς φευξόμενον ἀπ' Ἀρτεμισίου καὶ μὴ περιμενοῦντα, σκόπει τίνα  
δόξαν εἶχεν

Οὗτος Ἀδειμάντου κείνου τάφος, οὗ διὰ βουλὰς<sup>3</sup>  
Ἑλλάς ἐλευθερίας ἀμφέθετο στέφανον.

126

*Anth. Pal* 7 251 Σιμωνίδου<sup>4</sup>

Ἀσβεστον κλέος οἶδε φίλῃ περὶ πατρίδι θέντες  
ἀμφεβάλονται νέφος κνάνεον θανάτου.<sup>5</sup>  
οὐδὲ τεθνᾶσι θανόντες, ἐπεὶ σφ' ἀρετὴ καθύ-  
περθε  
κυδαίνουσ' ἀνάγει δώματος ἐξ Αἰδέω.

<sup>1</sup> so also *A. P.*, Sch. Aristid., Iriarte, Aristid. adds δου-  
λοσύνης, Πέρσαις δὲ περίφροσι (*B* mss περὶ φρεσὶ) πῆματα  
πάντα | ἤψαμεν ἀργαλὴς μνήματα ναυμαχίης | ὅστω δ' ἤμιν (mss  
ἡμῖν) ἔχει Σάλαμις πατρὶς δὲ Κόρινθος | αὐτ' εὐεργεσίης μνήμ'  
ἐπέθηκε τόδε (for ἐπέθ cf. *Sa.* 145) <sup>2</sup> Cob from *Hdt* 8 5  
mss ἀσπαίρειν <sup>3</sup> mss Plut. ὅν διὰ πᾶσα (an old variant, cf.  
*Peri* 13) <sup>4</sup> lemma εἰς τοὺς αὐτοὺς μετὰ Λεωνίδου πεσόντας  
but see opp <sup>5</sup> so Friedmann mss κ θ ἂ ν

<sup>1</sup> the Greek is 'when she stood upon a razor's edge':  
cf. *A. P.* 7. 250 (Σιμωνίδου), Sch. Aristid. 3 136, Iriarte 91,



## SIMONIDES

124

Plutarch *Malignity of Herodotus* [after 123] The cenotaph at the Isthmus bears the following inscription

With our lives saved we all Greece when her fate hung by a single hair <sup>1</sup>

125 <sup>2</sup>

The Same [after 124]: And indeed Adeimantus himself, whom Herodotus always maligns most bitterly, and particularly in saying that he was the only general who resisted (Themistocles) with a view to making his escape from Artemisium, pray consider what fame he afterwards enjoyed.

This is the tomb of that Adeimantus, through whose counsels Greece put on the crown of freedom <sup>3</sup>

126 <sup>4</sup>

*Palatine Anthology*: Simonides:

These crowned their dear country with fame inextinguishable by wrapping round them the mist and gloom of death; though they died they are not dead, for then valour brings them back in glory from the world below.

also Aristid 2. 512 (among other poems of S), who adds from a less trustworthy tradition '[saved all Greece] from slavery, and fastening all manner of woe upon the proud Persians made them to remember a grievous fight at sea. Our bones lie in Salamis, but our fatherland of Corinth hath set up this memorial in return for the good deed we did' <sup>2</sup> cf *A P* 7 347 (Σιμωνίδου), Dio Chr 37 19 (Σμ) <sup>3</sup> ref to Salamis <sup>4</sup> the headings refer 126 and 127, prob wrongly (as often), to Thermopylae, *B* rightly favours Plataea, comparing Paus 9 2 5, who says that there Athens and Sparta had each her own monument with epitaph by S; for 126 *B* compares Iriarte *Reg Bibl Matr Codic Gr*, for 127 Sch Aristid 3 154 (Thermop), Iriarte, Aristid *Pan* 1 214

# LYRA GRAECA

127

*Anth. Pal* 7 253 Σιμωνίδου <sup>1</sup>

Εἰ τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἐστὶ μέγιστον,  
 ἡμῖν ἐκ πάντων τοῦτ' ἀπένειμε τύχη·  
 Ἐλλάδι γὰρ σπεύσαντες ἐλευθερίαν περιθεῖναι  
 κείμεθ' ἀγηράντῳ χρώμενοι εὐλογία.

128

*Ibid.* 7 257 ἔδηλον εἰς τοὺς Ἀθηναίους προμάχους

. . . παῖδες Ἀθηναίων Περσῶν στρατὸν  
 ἐξέλασαντες <sup>2</sup>  
 ἤρκεσαν ἀργαλέην πατρίδι δουλοσύνην.

129

*Ibid* 7 512 τοῦ αὐτοῦ (Σιμωνίδου) <sup>3</sup>

Τῶνδε δι' ἀνορέαν ἀρετὰν οὐχ ἵκετο καπνὸς  
 αἰθέρα δαιομένας εὐρυχόρου Τεγέας, <sup>4</sup>  
 οὐ βούλονται πόλιν μὲν ἐλευθερίᾳ τεθαλυῖαν  
 παισὶ λιπεῖν αὐτοὶ δ' ἐν προμάχοισι θανεῖν.

130

*Ibid* 7. 442 Σιμωνίδου <sup>5</sup>

Εὐθυμάχων ἀνδρῶν μνησώμεθα, τῶν ὅδε τύμβος,  
 οἱ θάνον εὐμηλον ῥυόμενοι Τεγέαν,  
 αἰχμηταὶ πρὸ πόλης, ἵνα σφισι μὴ καθέλῃται  
 Ἑλλάς ἀπὸ κλυμένου κρατὸς ἐλευθερίαν. <sup>6</sup>

<sup>1</sup> lemma εἰς τοὺς αὐτοὺς but see on 126, Do11c forms should perh. be restored, *e g* αἰ . . . θνήσκειν . . . ἀρετᾶς (so ms corr) . . . ἡμῖν τύχα <sup>2</sup> B, cf 169 2 mss ἐξολέσαντες <sup>3</sup> lemma εἰς τοὺς Τεγεάτας (ms Ἑλλήνας) τοὺς τὴν Ἑλλάδα (ms Τεγέαν) ἐλευθέραν ποιήσαντας <sup>4</sup> ἀνορέαν E, adj. cf. Soph fr 384 ms, against usage, ἀνθρώπων through ἀνδρῶν <sup>5</sup> lemma εἰς τοὺς ἐν Τεγέᾳ πεσόντας ἀριστεῖς Ἀθηναίους <sup>6</sup> ἀπὸ κλυμένου E. ms ἀποφθιμένου

## SIMONIDES

127<sup>1</sup>

*Palatine Anthology* Simonides:

If the greatest part of virtue is to die well, that hath Fortune given, of all men, unto us, we lie here in glory unaging because we strove to crown Greece with freedom.

128<sup>2</sup>

The Same Of uncertain authorship, upon the Athenian vanguard:

the children of the Athenians drove out the Persian host and saved their country from woeful servitude<sup>3</sup>

129<sup>4</sup>

The Same: Simonides

Because of these men's manly virtue the smoke of the burning of spacious Tegea has not gone to the sky, for they chose to leave their children a country green and gay with freedom, and themselves to die in the forefront of the battle

130<sup>4</sup>

The Same. Simonides:

Let us remember the fair-fighting men whose tomb this is, who died to save the pastures of Tegea, wielding the spear for their country that their dear Greece might not doff freedom from her renowned head

<sup>1</sup> see on 126

<sup>2</sup> cf Sch Aristid 3 155 (Σιμωνίδου)

<sup>3</sup> prob incomplete, ascription doubtful, ref to Plataea?

<sup>4</sup> B refers these to Plataea, comparing Hdt 9 85 but cf Paus 9 2 5, perh alternative suggestions for the same monument, both preserved in S's collected works

# LYRA GRAECA

131

Aristid 2 511 π. τοῦ Παραθέγματος ἀρό σοι καὶ τὰ τοιάδε  
δός' εἰ ἀλαζονεῖα τις εἶναι,

. . . ἀμφὶ τε Βυζάντειαν ὅσοι θάνουν, ἰχθυόεσσαν  
ῥυόμενοι πορέαν, ἄνδρες ἀρηιθόοι.<sup>1</sup>

132

*Anth Pal* 7 258 [Σιμωνίδου] εἰς τοὺς μετὰ Κίμωνος ἐν  
Εὐρυμέδοντι ἀριστεύσαντας

Οἶδε παρ' Εὐρυμέδοντα κατ' ἀγλαὸν ὤλεσαν  
ἥβην  
μαρνάμενοι Μήδων τοξοφόρων προμάχοις  
αἰχμηταὶ πεζοὶ τε καὶ ὠκυπόρων ἐπὶ νηῶν,  
κάλλιστον δ' ἀρετῆς μνημ' ἔλιπον φθίμενοι.<sup>2</sup>

133

*Ibid* 7 443 [Σιμωνίδου] εἰς τοὺς πεσόντας παρ' Εὐρυμέδοντα  
ποταμὸν Ἑλλήνας

Τῶνδ' ἐπὶ ποτ' ἐν στέρνοισι ταχυγλώχινας οἰστοὺς  
λοῦσεν φοινίσσα θοῦρος Ἄρης ψακάδι,  
ἀντὶ δ' ἀκοντοδίκων ἀνδρῶν μνημῆια νεκρῶν  
ἔμψυχ' ἀψύχων ἄδε κέκευθε κόνις.<sup>3</sup>

134

Wilhelm *Jahresh ost Arch Inst* 1899 p 221 τὸ ἐπίγραμμα  
τῶν ἐν τῷ Περσικῷ πολέμῳ ἀποθανόντων καὶ κειμένων ἐνταῦθα  
ἡρώων ἀπολλόμενον δὲ τῷ χρόνῳ Ἑλλάδιος δ' ἀρχιερεὺς ἐπιγραφῆναι  
ἐποίησεν εἰς τιμὴν τῶν κειμένων καὶ τῆς πόλεως Σιμωνίδης ἐποίει.

<sup>1</sup> Βυζάντειαν *B* mss -τιον πορέαν = πορείαν *E*, cf *Π* 9  
360, *Ar Thesm* 324 mss χώραν <sup>2</sup> κατ' *B* ms ποτ' against  
metre <sup>3</sup> ποτ' ἐν *Mein* mss ποτε ἀκοντοδίκων *E* mss  
-δόκων μνημῆια νεκρῶν ἔμφ. ἀψ *B-E*, cf 151 mss μνημεῖα  
θανόντων ἄψυχ' ἐμψύχων

## SIMONIDES

### 131

Aristides *On the Extemporany Addition* • Do you perchance call such words as these mere boastfulness?

. . . and those who died before Byzantium, to save the fishy straits of the sea, men swift in the work of war

### 132

*Palatine Anthology* [Simonides<sup>1</sup>] on those who won distinction with Cimon at the Eurymedon

These lost then splendid youth at the Eurymedon, fighting the van of the Median bowmen with the spear; both ashore and on swift shipboard they fought, and left when they died a right goodly memorial of their valour

### 133

The Same [Simonides<sup>2</sup>] on the Greeks who fell at the Eurymedon.

In these men's breasts the impetuous War-God washed the long-pointed arrow with crimson drops, and instead of javelineers this dust shrouds the living memorials of corpses without life.

### 134<sup>3</sup>

*On a stone of the fourth or fifth century A.D. found near Megara* The epitaph of the heroes who died in the Persian War and the where they fell, being decayed through lapse of time, the high priest Helladius caused it to be inscribed to the honour of the fallen and of the city, the author is Simonides

<sup>1</sup> ascription doubtful, cf Paus 10 15 4      <sup>2</sup> ascription doubtful      <sup>3</sup> cf Paus 1 43 3

# LYRA GRAECA

Ἑλλάδι καὶ Μεγαρεῦσιν ἐλεύθερον ἄμαρ ἀξέειν  
 ἰέμενοι θανάτου μοῖραν ἐδεξάμεθα<sup>1</sup>

μέχρις ἐφ' ἡμῶν δὲ ἡ πόλις ταῦρον ἐνάγειεν

## 135

*Anth Pal* 7 254 [Σιμωνίδου] εἰς τοὺς Ἀθηναίων προμάχους

Χαίρετ' ἀριστῆες πολέμου μέγα κῦδος ἔχοντες  
 κούροι Ἀθαναίων ἔξοχοι ἵπποσύνα,  
 οἳ ποτε καλλιχόρου περὶ πατρίδος ὠλέσαθ'  
 ἦβαν  
 πλείστοις Ἑλλάνων ἄντια μαρνάμενοι.<sup>2</sup>

## 136

*Ibid* 7 270 (and after 650) Σιμωνίδου εἰς ναυηγούς τινας<sup>3</sup>

Τοῦσδ' ἀπὸ Τυρρηνῶν ἀκροθίνια Φοῖβφ ἄγοντας  
 ἐν πέλαγος, μία νύξ, ἐν σκάφος ἐκτέρισεν.<sup>4</sup>

<sup>1</sup> stone adds τοὶ μὲν ὑπ' Εὐβοίῃ καὶ Παλίφ ἐνθα καλεῖται | ἀγνᾶς Ἀρτέμιδος τοξοφόρου τέμειος, | τοὶ δ' ἐν ὕρει Μυκάλας, | τοὶ δ' ἔμπροσθεν Σαλαμῖνος, | τοὶ δὲ καὶ ἐν πεδίῳ Βοιωτίῳ, | οἵτινες ἔτλαν | χεῖρας ἐπ' ἀνθρώπους ἵππομάχους ἰέναι | ἄστοι δ' ἄμμι τόδε <Μεγαρήs> γέρας ὁμφάλας ἀμφὶς | Νισαίων ἔπορον λαοδόκων ἀγορῇ<s>

<sup>2</sup> I restore Ἀθαναίων, ἦβαν because the stone has ἱππο]οσυνα[ι and the ms Ἑλλάνων, but these forms are remarkable in an Attic insc <sup>3</sup> lemma after 650 adds ἐν Τυρρηνίῃ ναυηγήσαντας, 270 Σ εἰς τοὺς ἀπὸ Σπέρτης ναυαγήσαντας <sup>4</sup> ἀπὸ T aft. 650 270 ποτ' ἐκ Σπάρτης νύξ κτλ mss also ναῖς ἐν σκίφος mss also εἰς τάφος

<sup>1</sup> the stone records a later addition (prob omitting a

## SIMONIDES

We received the lot of death because we were  
fain to exalt the day of freedom unto Greece and  
the Megarians <sup>1</sup>

The city has sacrificed a bull to them every year even to  
our own time.

### 135

*Palatine Anthology* [Simonides] on the Athenian van-  
guard.

Farewell, ye glorious princes of war, noble young  
chivalry of Athens, who lost your youth fighting  
against the more part of all Greece for the sake of  
your country of the fan dances <sup>2</sup>

### 136

The Same Simonides, on certain men who were ship  
wrecked <sup>3</sup>

All these men, on their way to Apollo with first-  
fruits of the Tyrrhenian spoil, had their burial of  
one sea, one night, and one ship

line after *Salamis*) '—some of us beneath Pelion and the  
Euboean heights, where is the temple named of the virgin-  
archer Artemis, some in the highlands of Mycale, some before  
Salamis, some in the Boeotian plain, who dared lift hand  
against men that fought on horseback. Our fellow-townsmen  
of Megara gave us this honour beside the centre of the  
marketplace of the hospitable Nisaeans' <sup>2</sup> the stone  
belongs to the mid 5th cent; ref prob to the Athenian  
defeat at Tanagra 457 (Thuc 1 108), S died 468 <sup>3</sup> prob  
in the Corinthian Gulf on the way to Delphi with an offering  
from the spoils of the victory at Cumae in 474, the inscrip-  
tion was on a cenotaph

# LYRA GRAECA

137

*Antk Pal* 7 344 [Σιμωνίδου] εἰς Λέοντά τινα ὃν ἐφρούρει λέων μαρμαρίνος <sup>1</sup>

Θηρῶν μὲν κάρτιστος ἐγώ, θνατῶν δ' ὃν ἐγὼ νῦν  
φρουρῶ τῷδε τάφῳ λαίνος ἐμβεβαώς.<sup>2</sup>  
ἀλλ' εἰ μὴ θυμόν γε Λέων ἐμὸν ὥς ὄνομ' εἶχεν,  
οὐκ ἂν ἐγὼ τύμβῳ τῷδ' ἐπέθηκα πόδας.<sup>3</sup>

138

Myth Vat. 3. 27 Mai neque enim verum est animam deserere corpus, cum potius corpus animam deseriat hinc et Simonides poeta, et Statius itidem in octavo Thebaidos ait 'Οδὶ artus fragilemque hunc corporis usum | desertorem animi'

e g <sup>4</sup> . . . . . τὸ γὰρ σῶμ' ἀνδρὶ τοιούτῳ  
| ψυχὴν κοῦ ψυχῇ σῶμα θανόντι λίπεν.

139

Thuc 6 59 Ἰππόκλου γοῦν τοῦ Λαμψακηνοῦ τυράννου Αἰαντίδῃ τῷ παιδί θυγατέρα ἑαυτοῦ μετὰ ταῦτα Ἀρχεδίκην Ἀθηναῖος ὢν Λαμψακὴν ἔδωκεν (ὁ Ἰππίας), αἰσθανόμενος αὐτοὺς μέγα παρὰ βασιλεῖ Δαρείῳ δύνασθαι καὶ σὺ τῆς σήμα ἐν Λαμψάκῃ ἐστὶν ἐπίγραμμα ἔχον τόδε

Ἀνδρὸς ἀριστεύσαντος ἐν Ἑλλάδι τῶν ἐφ'  
ἑαυτοῦ  
Ἰππίου Ἀρχεδίκην ἥδε κέκευθε κόνις,  
ἧ πατρός τε καὶ ἀνδρὸς ἀδελφῶν τ' οὔσα  
τυράννων  
παιδῶν τ' οὐκ ἦρθη νοῦν ἐς ἀτασθαλίην.

<sup>1</sup> Huet adds 3-4 from same page, where lemma Καλλιμάχου εἰς Λέοντά τινα ὃν λέων ἐπὶ τοῦ λάρνακος ἔσκεπε λίθινος 3-4 with lemma ἄθλον follow 1-2 in *Plan* <sup>2</sup> θνατῶν Stadtman φωτῶν λάινος Mein mss λαίνω <sup>3</sup> ὥς ὄνομ' mss also οὔνομά τ' <sup>4</sup> *E, Camb Phil Soc Proc* 1922



## SIMONIDES

### 137

*Palatine Anthology* [Simonides] on one Lion who was guarded by a lion of marble

I am the most valiant of beasts, even as he whom now I guard in stone astide this grave was most valiant of men, if Lion had had my name without my nature, then had I never set foot upon this tomb <sup>1</sup>

### 138 <sup>2</sup>

Anonymous Mythographer For it is not true that the soul leaves the body, but rather that the body leaves the soul Hence both the poet Simonides <sup>3</sup> and Statius to the same effect in Book VIII of the *Thebaid*. 'I hate the limbs and this fragile usage of a body that deserts the soul'

*e g* For the body of such a man as this leaveth  
| at death his soul, not his soul the body

### 139 <sup>4</sup>

Thucydides *History*: Aiantides the son of Hippoclus tyrant of Lampsacus soon after received Hippias' daughter Archedicè in marriage, her Athenian father giving her to a Lampsacene because he knew that the rulers of that city had great influence with king Darius. Archedicè's tomb is at Lampsacus, and bears the following inscription:

This dust covers Archedicè the daughter of Hippias the foremost Greek of his time, daughter, wife, sister, and mother, of despots, she lifted not up her heart unto presumptuousness.

<sup>1</sup> ascription doubtful, *B*, who wrongly rejects 3-4 as an addition, sugg the L of Hdt 7. 180, Leonidas (Hdt 7. 223) impossible, cf Paus 3. 8. 2 <sup>2</sup> cf Stat *Theb* 8. 738 and Sch <sup>3</sup> quotation apparently lost <sup>4</sup> cf Isid. *Pel Ep* 3. 224, Arist. *Rh* 1. 9 (*Σιμωνίδου*), Cram *A P* 1. 267. 26

# LYRA GRAECA

140

*Anth Pal* 13 26 Σιμωνίδου <sup>1</sup>

Μνήσομαι· οὐ γὰρ ἔοικεν ἀνώνυμον ἐνθάδ'  
 Ἀρχεναύτεω  
 κεῖσθαι θανούσαν ἀγλαὰν ἄκοιτιν  
 Ξανθίππην, Περιάνδρου ἀπέκγονον, ὅς ποθ'  
 ὑψιπύργου  
 σήμαινε λαοῖς τέρμ' ἔχων Κορίνθου.

141

*Ibid* 7 511 τοῦ αὐτοῦ (Σιμωνίδου) εἰς Μεγαλλέα

Σῆμα καταφθιμένοιο Μεγακλέος εὖτ' ἂν ἴδωμαι  
 οἰκτίρω σέ, τάλαν Καλλία, οἷ' ἔπαθες.

142

*Ibid* 7 496 Σιμωνίδου εἰς τινὰ ναυηγὸν ἐν Γερανεῖα καὶ ταῖς  
 Σκειρωνῖσι πέτραις ναυηγήσαντα <sup>2</sup>

Ἀερία Γεράνεια, κακὸν λέπας, ὥφελες Ἰστρου  
 τῆλε καὶ ἐν Σκυθέων μακρὸν ὄραν Τάναιν,<sup>3</sup>  
 μηδὲ πέλας ναίειν Σκειρωνικὸν ἄγμα θαλάσσας  
 ἂν ἵεν Ἰφιμένης ἀμφὶ Μολουριάδας·<sup>4</sup>  
 νῦν δ' ὁ μὲν ἐν πόντῳ κρυερὸς νέκυς, οἱ δὲ  
 βαρεῖαν  
 ναυτιλίαν κένεοι τῇδε βοῶσι τάφοι.

<sup>1</sup> lemma adds ἐπὶ τοῦ τῷ τετραμέτρῳ μείζονον τρίμετρον  
<sup>2</sup> α in ἀερία, θαλάσσας, ναυτιλίαν *E* mss η <sup>3</sup> ὥφελες Salm  
 ms -λεν ἐν Reis · ms ἐκ <sup>4</sup> ἄγμα *E* cf ἀγμός ms οἶδμα  
 ἂν ἵεν Ἰφ *E*: ms ἀγνέα νεφομένης which must conceal a  
 name Μολ Hemst -Hart, cf. Arg Pind *Is*: ms μέ  
 θουριάδος (ο eiased)

## SIMONIDES

140

*Palatine Anthology* Simonides •

I shall remember, for she that lies here cannot  
lie unnamed, to wit Xanthippè the beauteous wife  
of Aichenautes and grandchild's grandchild of that  
Periander who gave the word of sovereignty to them  
of towered Counth <sup>1</sup>

141

The Same • By the same (Simonides), on Megacles •

When I behold the tomb of Megacles, I pity you,  
poor Callias <sup>2</sup>

142

The Same Simonides, on one that was shipwrecked on  
Geranea and the Scironian Rocks •

Skyey Geranea, thou evil crag, I would thou  
lookedst on Ister far away and upon Scythia's  
distant Tanais, and that the Scironian Cliff dwelt  
not beside the sea by which Iphimenes sailed about  
the rock Moluris; but alas! he is a chill corpse in  
the deep, and this empty tomb proclaims a bitter  
seafaring.

<sup>1</sup> the speaker is apparently the statue of a Siren or the like  
<sup>2</sup> Callias his father, son of Hipponicus 'Ammon' of the  
Alcmaeonidae?

# LYRA GRAECA

143

*Anth Pal.* 7 513 τοῦ αὐτοῦ (Σιμωνίδου) <sup>1</sup>

Φῆ ποτε Τιμόμαχος, πατὺς περὶ χεῖρας ἔχοντος  
 ἡνίκ' ἀφ' ἡμερτῆν ἔπνεεν ἡλικίην· <sup>2</sup>  
 ὦ Τιμηνορίδῃ, παιδὸς φίλου οὔποτε λήξεις  
 οὔτ' ἀρετὴν ποθέων οὔτε σαοφροσύνην. <sup>3</sup>

144

*Ibid* 7 647 Σιμωνίδου, οἱ δὲ Σιμίον, εἰς Γοργῶ τινὰ κόρην  
 τελευτήσαντα·

Ὅττατα δὴ τὰδ' εἶπε φίλαν ποτὶ ματέρα  
 Γοργῶ  
 δακρύνουσα δέρας χερσὶν ἐφαπτομένα· <sup>4</sup>  
 Αὔθι μένοις παρὰ πατρί, τέκοις δ' ἐπὶ λῶνι  
 μοίρα  
 ἄλλαν σὺ πολιῶ γήραι καδέμονα.

145

*Ibid* 7 515 Σιμωνίδου εἰς Τίμαρχον νεώτερον ἐν νόσῳ  
 τελευτήσαντα

Αἰαί, νοῦσε βαρεῖα, τί δὴ ψυχαῖσι μεγάλεις  
 ἀνθρώπων ἐρατῇ παρ νεότητι μένειν ;  
 ἦ καὶ Τίμαρχον γλυκέρης αἰῶνος ἄμερσας  
 ἦίθεον, πρὶν ἰδεῖν κουριδίην ἄλοχον.

146

*Ibid* 7 509 τοῦ αὐτοῦ (Σιμωνίδου) εἰς Θεόγνιν τὸν Σινωπέα·

Σῆμα Θεόγνιδὸς εἰμι Σινωπέος, ᾧ μ' ἐπέθηκεν  
 Γλαῦκος ἐταιρείης ἀντὶ πολυχρονίου.

<sup>1</sup> lemma adds εἰς Πρόμαχον υἱὸν Τιμάνορος <sup>2</sup> Τιμόμαχος  
 Jac ms πρόμαχος (Plan. Τίμαρχος) <sup>3</sup> λήξεις Heck ms  
 λήση <sup>4</sup> ms δέρης

## SIMONIDES

143

*Palatine Anthology* By the same (Simonides)

When Timomachus was breathing forth his precious youth in his father's arms, he cried 'Never will you cease to long, O son of Timenor, for the valour or the virtue of your dear son' <sup>1</sup>

144

The Same [Simonides <sup>2</sup> or] Simias, epitaph of a girl named Gorgo

These were the last words of Gorgo as she wept with her dear mother's arms about her neck. 'May you remain with my father, and bear, unto a better fortune, another daughter to care for you when you be grey-headed'

145

The Same Simonides, on Timarchus, who died young of an illness

Alas, thou fell disease! Why dost thou grudge the souls of men their sojourn with lovely youth? Now it is the young Timarchus thou hast reft of delicious life, and that ere he might look upon a wedded spouse

146

The Same By the same (Simonides), on Theognis of Sinopè

I am the tomb of Theognis of Sinopè, to whom I was put up by Glaucus in return for a companionship of many years

<sup>1</sup> the son's name is doubtful  
Ath. II. 491c

<sup>2</sup> more prob Simias, cf

# LYRA GRAECA

147

*Anth Pal* 7 510 τοῦ αὐτοῦ (Σιμωνίδου) εἰς Κλεισθένην  
ναυηγὸν Κεῖον·

Σῆμ' οὐκ ἄλλοδαπὴ σὸν ἔχει κόνις,<sup>1</sup> ἐν δέ σε  
πόντῳ,  
Κλείσθενες, Εὐξείνῳ μοῖρ' ἔκιχεν θανάτου  
πλαζόμενον, γλυκεροῦ δὲ μελίφρονος οἴκαδε  
νόστου  
ῥημπλακες, οὐδ' ἵκευ Κεῖον ἐπ' ἀμφιρύτην <sup>2</sup>

148

*Ibid* 7. 514 Σιμωνίδου· εἰς Κλεόδημον ὑπὸ Θρηκῶν ἀναιρε-  
θέντα <sup>3</sup>

Αἰδὼς καὶ Κλεόδημον ἐπὶ προχοῇσι Θεαίρου  
ἀενάου στονόμεντ' ἤγαγεν εἰς θάνατον  
Θρηκίῳ κύρσαντα λόχῳ· πατρὸς δὲ κλεεννὸν  
Διφίλου αἰχμήτης υἱὸς ἔθηκε ὄνομα.

149

*Ibid* 7 302 Σιμωνίδου εἰς Νικόδικον

Τῶν αὐτοῦ τις ἕκαστος ἀπολλυμένων ἀνιᾶται·  
Νικοδίκου δὲ φίλοι καὶ πόλις ἦδε τόση <sup>4</sup>

150

*Ibid* 10 105 Σιμωνίδου

Χαίρει τις, Θεόδωρος ἐπεὶ θάνον· ἄλλος ἐπ'  
αὐτῷ  
χαιρήσει· θανάτῳ πάντες ὀφειλόμεθα.

<sup>1</sup> οὐκ and σὸν (or τόδ'?) ἔχει *E* mss μὲν and κεύθει, which *B* keeps, reading σῶμα with *Plan* <sup>2</sup> Κεῖον Froehlich = Κέων (Attic Κέως presupposes older Κῆος or Κεῖος): mss here and lemma Χῖον, but ι is short <sup>3</sup> lemma adds καὶ κλέεννον

## SIMONIDES

147

*Palatine Anthology* By the same (Simonides), on Cleisthenes of Ceos who perished at sea<sup>1</sup>

Your tomb stands on no foreign soil, Cleisthenes, but the doom of death overtaking you in the Euxine Sea you have lost the sweet delicious home coming and returned no more to wave-washed Ceos.

148

The Same Simonides, on Cleodemus who was killed by the Thracians:

Cleodemus too was led by Honour to a lamentable death, the which he met in a Thracian ambushade by the mouth of the ever-flowing Theaeus,<sup>2</sup> and the name of his father Diphilus has been made famous by the deeds of his warrior son.

149

The Same Simonides, on Nicodocus

Each is hurt by the loss of his own, the loss of Nicodocus hurts both his friends and all this great city

150

The Same Simonides.

Some one rejoices that I, Theodorus, am dead, another will rejoice over him, we are all debts due to Death

<sup>1</sup> on a cenotaph      <sup>2</sup> perh the Tearus of Hdt 4 90

---

Διφίλου υἱόν      <sup>4</sup> Νικοδίκου Salm    ms -ον      τόση E. ms  
 πέλλη, apparently for πολλή, but ?

# LYRA GRAECA

151

*Anth. Pal* 7 300 Σιμωνίδου εἰς Πυθώνακτα καὶ τὸν ἀδελφὸν αὐτοῦ·

Ἐνθαδε Πυθώνακτα κασίγνητόν τε κέκευθε  
γαῖ' ἐρατῆς ἥβης πρὶν τέλος ἄκρον ἰδεῖν·  
μνήμα δ' ἀποφθιμένοισι πατὴρ Μεγάριστος  
ἔθηκεν  
ἀθάνατον θνητοῖς παισὶ χαριζόμενος.<sup>1</sup>

152<sup>2</sup>

*Ibid* 7 507

Ἀνθρωπ', οὐ Κροίσου λεύσσεις τάφον· ἀλλὰ  
γὰρ ἀνδρὸς  
χερνήτεω μικρὸς τύμβος ἔμοιγ' ἱκανός.<sup>3</sup>

153<sup>4</sup>

*Ibid* 7. 507 B

Οὐκ ἐπιδὼν νύμφεια λέχη κατέβην τὸν ἄφυκτον  
Γόργιππος ξανθῆς Φερσεφόνης θάλαμον.

154

*Ibid* 13 14 Σιμωνίδου ἐπὶ ἑξαμέτρῳ πεντάμετρον καὶ δύο τρίμετροι εἴτα ἑξάμετρον

Ἀργεῖος Δάνδης σταδιόδρομος ἔνθαδε κείται  
νίκαις ἱππόβοτον πατρίδ' ἐπενκλείσας  
Ὀλυμπίᾳ δῖς, ἐν δὲ Πυθῶνι τρία,  
δύω δ' ἐν Ἴσθμῳ, πεντεκαίδεκα' ἐν Νεμέᾳ,  
τὰς δ' ἄλλας νίκας οὐκ εὐμαρές ἐστ' ἀμιθρῆσαι<sup>5</sup>

<sup>1</sup> Μεγάριστος Grot, cf. Bechtel *Hist Pers* 299 ms μέγ' ἄριστος

<sup>2</sup> this and the next are one in *A P*, Jac separ *Plan* omits this ascribing 153 to Alex Aetol; lemma in *A P* εἰς Γόργιππον ἐπιτύμβιον Σιμωνίδου, but

<sup>3</sup> ἔμοιγ' *E*. ms ἐμοὶ δ'

<sup>4</sup> see on 152

<sup>5</sup> Nauck, cf. 107. ms ἀριθμῆσαι



## SIMONIDES

### 151

*Palatine Anthology* Simonides, on Pythonax and his brother

Here lie Pythonax and his brother, ere they  
might see the full perfecting of lovely youth, and  
their father Megaistus hath put up an immortal  
monument in honour of his mortal children dead <sup>1</sup>

### 152 <sup>2</sup>

The Same.

So, you look not on the tomb of Croesus, but  
since your poor man needs but a little gravestone  
it is great enough for me. <sup>3</sup>

### 153 <sup>2</sup>

The Same.

Ere I might behold my bridal bed, I Gorgippus  
went down to the chamber unescapable of flaven-  
handed Persephonè.

### 154

The Same Simonides an hexameter followed by a penta-  
meter, two trimeters, and an hexameter

Here lies Dandes of Aigos, the runner of the  
single course, after glorifying the horse-breeding  
land of his birth by two victories at Olympia, three  
at Delphi, two at the Isthmus, fifteen at Nemea,  
and others well-nigh past counting <sup>4</sup>

<sup>1</sup> the unnamed brother was perh an infant    <sup>2</sup> ascription doubtful    <sup>3</sup> Chernetes 'Poore' was prob. his name, cf *Xερητάδας Inser Coll* 5075 B2    <sup>4</sup> he won at Olympia in 476 and 472, cf. Diod Sic. 11. 53, Dion Hal. 9 37 (where mss read Δάρης)

# LYRA GRAECA

155

*Anth Pal.* 7 177 Σιμωνίδου·

Σῆμα τόδε Σπίνθηρ Σπίνθηρ' ἐπέθηκε θανόντι <sup>1</sup>

156

*Ibid.* 7 254 B *eis* Βρόταχον· Σιμωνίδου

Κρῆς γενεὰν Βρόταχος Γορτύνιος ἔνθαδε κείμεαι  
οὐ κατὰ τοῦτ' ἐλθὼν ἀλλὰ κατ' ἐμπορίαν.<sup>2</sup>

157-158

*Ibid.* 7 516 and 77 *eis* Σιμωνίδην Σιμωνίδου Σιμωνίδης εὐρὰν  
νεκρὸν ἐν νήσῳ τινὶ θάψας ἐπέγραψεν·

Οἱ μὲν ἐμὲ κτείναντες ὁμοίων ἀντιτύχοιεν,  
Ζεῦ Ξένι, οἱ δ' ὑπὸ γὰν θέντες ὄναιντο βίου.

ὁ ταφείς νεκρὸς ἐπιφανείς τῷ Σιμωνίδῃ ἐκώλυσε πλεῖν διδὼν τῶν  
συμπλεόντων μὴ πεισθέντων αὐτὸς μέινας σφίξεται καὶ ἐπιγράφει  
τούδε τὸ ἐλεγείον τῷ τάφῳ·

Οὗτος ὁ τοῦ Κείοιο Σιμωνίδεω ἐστὶ σαωτήρ,  
ὃς καὶ τεθνηὼς ζῶντ' ἀπέδωκε χάριν.<sup>3</sup>

159

*Poll.* 5 47 ἔνδοξον δὲ καὶ Λυκάδα τὴν Θεττάλῃν Σιμωνίδης  
ἐποίησε, γράψας τουτὶ τὸ ἐπίγραμμα ἐπὶ τῷ τάφῳ τῆς κυνός

Ἡ σευ καὶ φθιμένας λεύκ' ὀστέα τῷδ' ἐνὶ τύμβῳ  
ἴσκω ἔτι τρομέειν θήρας, ἀγρῶσσα Λυκάϊς.<sup>4</sup>  
τᾶς ἀρετὰν οἶδεν μέγα Πάλιον ἅ τ' ἀρίδηλος  
Ὅσσα Κιθαιρῶνός τ' οἰονόμοι σκοπιαί.<sup>5</sup>

<sup>1</sup> *E*, cf 158 4: ms σ τ Σπίνθηρι πατήρ ἐ. θ <sup>2</sup> βρόταχος =  
βάτραχος *EM* 214 43 <sup>3</sup> so *A P*, cf 155 and *Inscr Gr*  
12 8. 67, *Kuhne Gram Gr* 1 235 Sch Aristid, Tz, ζῶντα  
πάρεσχε χ <sup>4</sup> = ἀγρόεσσα *E*: ms ἄγρωσσα <sup>5</sup> τᾶς *E*. ms  
τὰν δ'

## SIMONIDES

155

*Palatine Anthology* Simonides:

This tomb did Spinther build for Spinther dead <sup>1</sup>

156

The Same On Brotachus Simonides.

I that lie here am Brotachus of Goityn, a Cietan boin, and I came not for this but on business.

157-158 <sup>2</sup>

The Same Simonides on himself. Simonides, finding a corpse on a certain island, buried it and wrote this epitaph over the grave

Giant, O God of Guest and Host, that those who slew me shall meet with like fortune, but those who put me under the sod may enjoy a happy life

The ghost of the buried man now appeared to Simonides and urged him not to set sail. His fellow-travellers refusing to take the warning, Simonides stayed behind alone and was saved (from the death which overtook them). Whereupon he put over the grave the following lines

This is he that saved the life of Simonides of Ceos, he who though dead yet showed his gratitude to the living.

159

Pollux *Vocabulary*. Even Lycas the Thessalian hound was made famous by Simonides, who wrote this epitaph over her grave

Methinks, huntress Lycas, even the dead white bones in this tomb must still affright the beasts of the field; for thy valour is well-known to great Pelion and far-seen Ossa and the towering sheep-walks of Cithaeron <sup>3</sup>

<sup>1</sup> father for son?      <sup>2</sup> cf. Sch. Aristid 3 533, Tz *Chil* 1 632, Cic *Div* 1 27, 2 66, Val Max 1 7, Liban 4 1101 R (who puts the scene at Tarentum on S's way to Sicily)  
<sup>3</sup> or lonely heights of C.

# LYRA GRAECA

## β' Ἀναθηματικά

160

Heph 28 πᾶν μέτρον εἰς τελείαν περατοῦται λέξιν, ὅθεν ἐπίληπτά ἐστι τὰ τοιαῦτα Σιμωνίδου ἐκ τῶν Ἐπιγραμμάτων

Ἡ μέγ' Ἀθηναίοισι φόως γένεθ' ἡνίκ' Ἀριστο-  
γείτων Ἰππαρχον κτεῖνε καὶ Ἀρμόδιος.

161

Hdt 5 77 καὶ τῶν λύτρων τὴν δεκάτην ἀνέθηκαν ποιησάμενοι τέθριππον χάλκεον τὸ δὲ ἀριστερῆς χειρὸς ἔστηκε πρῶτα ἐσιόντι ἐς τὰ προπύλαια τὰ ἐν τῇ ἀκροπόλει ἐπιγέγραπται δέ οἱ τάδε <sup>1</sup>

Δεσμῶ ἐν ἀχλυνόεντι σιδηρέῳ ἔσβεσαν ὕβριν  
παῖδες Ἀθηναίων ἔργμασιν ἐμπολέμοις  
ἔθνεα Βοιωτῶν καὶ Χαλκιδέων δαμάσαντες  
τῶν ἵππους δεκάτην Παλλάδι τάσδ' ἀνέθεν.<sup>2</sup>

162

*Anth. Plan* 232 Σιμωνίδου·

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν  
κατὰ Μήδων,  
τὸν μετ' Ἀθηναίων, στήσατο Μιλτιάδης.

<sup>1</sup> I give the lines in the order of the older (late 6th cent.) inser. of which part has been found, Hdt follows the later (mid-5th cent.)—3, 2, 1, 4 <sup>2</sup> ἐμπολέμοις *E*, cf Hesych inss ἐν πολέμῳ, ἐν (ἐκ) πολέμου inss also ἀχλυνθέντι, ἀχλυνθ whence Heck ἀχλυνόεντι 'woeful' τῶν inss also ὧν ἀνέθεν Schu inss ἀνέθεσαν, ἔθεσαν

## SIMONIDES

### 2 DEDICATIONS

160<sup>1</sup>

Hephaestion *Handbook of Metre*. Every metrical line ends in a complete word, hence such lines as these of Simonides in the *Inscriptions* are incorrect:

A marvellous great light shone upon Athens when Aristogeiton and Harmodius slew Hipparchus.<sup>2</sup>

161<sup>3</sup>

Herodotus *History* The Athenians set up as a tithe of the ransom (of the Boeotian and Chalcidian prisoners) a chariot-and-four in bronze, which stands first on the left as you enter the Propylaea of the Acropolis, and bears the following inscription

The sons of Athens, by subduing them with their deeds of war, extinguished in an iron chain<sup>4</sup> of gloom the pride of the nations of Boeotia and Chalcis, whose tithe is here dedicated in these hoises unto Pallas

162<sup>5</sup>

*Planudean Anthology* Simonides

The goat-footed Pan, the Arcadian, the enemy of Media, the ally of Athens, I was dedicated here by Miltiades.

<sup>1</sup> cf Eust II 984 8      <sup>2</sup> the word Aristogeiton, to come into the metre, has to be divided between the two lines—prob inscribed beneath the statues of the tyrannicides erected in 477, cf *Mar Par* 54 (above, p 248)      <sup>3</sup> date of battles, 507, cf Diod *Exc Vat* 3 40, *A P* 6 343, Aristid 2 512 (after others by S), Paus 1 28 2, Him *Or* 2 12  
<sup>4</sup> this would recall the actual chains of the ransomed Boeotian and Chalcidian prisoners, dedicated on the Acropolis where Hdt saw them      <sup>5</sup> cf Sozom 2 5, Niceph 8 33

# LYRA GRAECA

163

Plut. *Hdt. Mal* 39 Διοδώρου δέ τινος τῶν Κορινθίων τριηραρχῶν ἐν ἱερῷ Λητοῦς ἀναθήμασι κειμένοις καὶ τοῦτ' ἐπιγέγραπται

Ταῦτ' ἀπὸ δυσαμένων Μήδων ναῦται Διοδώρου  
ὅπλ' ἀνέθεν Λατοῖ μνάματα ναυμαχίας.<sup>1</sup>

164

Ibid 34 εἴτα πιστεύειν ἄξιον τούτῳ γράφοντι περὶ ἀνδρὸς ἡ πόλεως μίᾱς, ὅς ἐνὶ ῥήματι τὸ νίκημα τῆς Ἑλλάδος ἀφαιρεῖται καὶ τὸ τρόπαιον καθαιρεῖ, καὶ τὰς ἐπιγραφὰς ἅς ἔθεντο παρὰ τῇ Ἀρτέμιδι τῇ Προσηφῇ κόμπον ἀποφαίνει καὶ ἀλαζονείαν, ἔχει δ' οὐτω τὸ ἐπίγραμμα

Παντοδαπῶν ἀνδρῶν γενεὰς Ἀσίας ἀπὸ χώρας  
παῖδες Ἀθηναίων τῷδέ ποτ' ἐν πελάγει  
ναυμαχία δαμάσαντες, ἐπεὶ στρατὸς ὤλετο  
Μήδων,  
σήματα ταῦτ' ἀνέθεν παρθένῳ Ἀρτέμιδι.<sup>2</sup>

165

Ibid 36 ὅτι δὲ οὐκ ἐπαινέσαι βουλευθεὶς Δημόκριτον, ἀλλ' ἐπ' αἰσχύνῃ Ναξίων συνέθηκε τὸ ψεῦδος, δῆλόν ἐστι τῷ παραλιπεῖν ὅλως καὶ παρασιωπῆσαι τὸ Δημοκρίτου κατόρθωμα καὶ τὴν ἀριστείαν ἣν ἐπιγράμματι Σιμωνίδης ἐδήλωσε

. . Δημόκριτος τρίτος ἦρξε μάχης ὅτε παρ  
Σαλαμῖνα  
Ἕλληνες Μήδοις σύμβαλον ἐν πελάγει·  
πέντε δὲ νῆας ἔλεν δῆων ἕκτην δ' ὑπὸ χειρὸς  
ρύσατο βαρβαρικῆς Δωρίδ' ἀλISCOμένην.

<sup>1</sup> δυσσμένων *A P* Plut. δυσμενέων  
ἀνέθεντο <sup>2</sup> ἀνέθεν *L* mss ἔθεσαν

ἀνέθεν *Blf* mss

## SIMONIDES

### 163<sup>1</sup>

Plutarch *Malignity of Herodotus* The offerings dedicated in the temple of Leto by Diodorus, one of the Corinthian commanders, bear the following inscription<sup>2</sup>

These arms of the Medes whom they sank in the sea the crew of Diodorus dedicated to Leto as a memorial of the sea-fight

### 164<sup>3</sup>

The Same. And then shall we believe what he says about a single individual or state, when in one word he robs Greece of the victory, destroys the trophy, and damns as mere boasting and bluff the inscription the Athenians dedicated to Artemis of the East<sup>4</sup> The inscription runs thus:

When the host of the Mede was destroyed, the sons of Athens defeated tribes of all manner of men from Asia in a fight upon this sea, and dedicated these tokens unto the Virgin Artemis<sup>5</sup>

### 165

The Same It becomes clear that his object in concocting this he was not to praise Democritus but to shame the Naxians, when we remark that he has passed over without a word the success of Democritus and the distinguished service indicated by the Inscription<sup>6</sup> of Simonides

. Democritus, as one of the three that commanded the fight when the Greeks fought the Medes on the sea off Salamis, took five ships from the foe, and for a sixth feat saved Doris<sup>6</sup> from falling into Barbarian hands

<sup>1</sup> cf *A P* 6 215    <sup>2</sup> ref to Salamis    <sup>3</sup> cf Plut *Them* 9

<sup>4</sup> ref to Artemisium    <sup>5</sup> more likely an Elegiac poem, but they may have formed a single Book with the *Inscriptions*

<sup>6</sup> the Peloponnese

Sch Pind *Ol* 13 32 [ἐν δ' Ἄρης ἀνθεὶ νέων οὐλῆαις αἰχμαῖσιν ἀνδρῶν] Θεόπομπος δὲ φησι καὶ τὰς γυναῖκας αὐτῶν (τῶν Κορινθίων) εὐξασθαι τῇ Ἀφροδίτῃ ἔρωτα ἐμπεσεῖν τοῖς ἀνδράσιν αὐτῶν μάχεσθαι ὑπὲρ τῆς Ἑλλάδος τοῖς Μήδοις, εἰσελθοῦσας εἰς τὸ ἱερὸν τῆς Ἀφροδίτης εἶναι δὲ καὶ νῦν ἀναγεγραμμένον ἐλεγεῖον εἰσιόντι εἰς τὸν ναὸν ἀριστερᾶς χειρὸς Αἴδ' κ τ.λ.

Ath 13 573c νόμιμόν ἐστιν ἀρχαῖον ἐν Κορίνθῳ, ὡς καὶ Χαμαιλέων ὁ Ἡρακλεώτης ἱστορεῖ ἐν τῷ Περὶ Πινδάρου, ὅταν ἡ πόλις εὐχῆται περὶ μεγάλαν τῇ Ἀφροδίτῃ, συμπαραλαμβάνεσθαι πρὸς τὴν ἱκετείαν τὰς ἐταῖρας ὡς πλείστας καὶ ταύτας προσεύχεσθαι τῇ θεῇ καὶ ὕστερον ἐπὶ τοῖς ἱεροῖς παρῆναι καὶ ὅτε δὴ ἐπὶ τὴν Ἑλλάδα τὴν στρατείαν ἤγεν ὁ Πέρσης, ὡς καὶ Θεόπομπος ἱστορεῖ καὶ Τίμαιος ἐν τῇ ἐβδόμῃ, αἱ Κορίνθιοι ἐταῖραι εὐξάντο ὑπὲρ τῆς τῶν Ἑλλήνων σωτηρίας εἰς τὸν τῆς Ἀφροδίτης ἐλθοῦσαι νεῶν διδὼ καὶ Σιμωνίδης ἀναθέντων τῶν Κορινθίων πίνακα τῇ θεῇ τὸν ἔτι καὶ νῦν διαμένοντα καὶ τὰς ἐταῖρας ἰδίᾳ γραψάντων τὰς τότε ποιησαμένας τὴν ἱκετείαν καὶ ὕστερον παρούσας συνέθηκε τόδε τὸ ἐπίγραμμα· Αἴδ' κ τ λ

Plut *Hdt Mal* 39 καὶ μὴν ὅτι μόναι τῶν Ἑλληνίδων αἱ Κορίνθιοι γυναῖκες εὐξάντο τὴν καλὴν ἐκείνην καὶ δαιμόνιον εὐχήν, ἔρωτα τοῖς ἀνδράσι τῆς πρὸς τοὺς βαρβάρους μάχης ἐμβαλεῖν τὴν θεόν, οὐχ ὅπως τοὺς περὶ τὸν Ἡρόδοτον ἀγνοῆσαι πιθανὸν ἦν ἀλλ' οὐδὲ τὸν ἔσχατον Καρῶν διεβοήθη γὰρ τὸ πρᾶγμα, καὶ Σιμωνίδης ποίησεν ἐπίγραμμα χαλκῶν εἰκόναν ἀνασταθεισῶν ἐν τῷ ναῷ τῆς Ἀφροδίτης τὰ δὲ ἐπίγραμμα τοῦτό ἐστιν·

Αἴδ' ὑπὲρ Ἑλλάνων τε καὶ εὐθυμάχων πολιατᾶν  
ἐστάθεν εὐξάμεναι Κύπριδι δαμοσίαν  
<εὐχάν, ἐμβάλλειν σφετέροις ἀνδρέσιν ἔρωτα

<sup>1</sup> prob Chamaeleon's interpretation of T's 'women', the wives would hardly have been left out of it



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166

Scholast on Pindar [‘Among them blooms Ares in the terrible spears of the young men ] According to Theopompus, the Corinthian women, too, went to the temple of Aphrodite and prayed to her that their men should be filled with love of the battle for Greece against the Medes and he declares that the following elegiac poem which was dedicated there is still to be seen on the left hand as you enter the temple. ‘These’ etc

Athenaeus *Doctors at Dinner* According to Chamaeleon of Heraclea in his book *On Pindar*, it is an ancient custom at Corinth that when the city makes supplication to Aphrodite in any great crisis, the intercession shall be attended by as many as possible of the courtesans,<sup>1</sup> who shall pray to the Goddess and afterwards be present at the sacrifice. Accordingly when Greece was invaded by the Persian, the Corinthian courtesans, if we may believe Theopompus and the 7th Book of Timaeus, went to Aphrodite’s temple and prayed for the salvation of Greece And thus it was that when the Corinthians dedicated to the Goddess the tablet which is still extant and inscribed on it the name of each of the courtesans who had made that intercession and afterwards attended the sacrifice, the following inscription was dedicated along with it by Simonides : ‘These’ etc

Plutarch *Malignity of Herodotus* And yet the fact that the women of Corinth, and they only of all the women of Greece, made that wonderful and beautiful prayer that the Goddess should fill their men with love of the battle against the barbarians, was probably well-known to the remotest Carian, let alone Herodotus Indeed it was matter of common talk, and when bronze images were dedicated in the temple of Aphrodite an inscription was composed for them by Simonides to the following effect

These women were dedicated in effigy after that they had made public intercession to the Cyprian for Greece and for their fair-fighting fellow-countrymen, <that she should fill their men with love of

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τὰς ἐπ' ἔθνη Μῆδων βαρβαρόφωνα μάχας·<sup>1</sup>  
οὐ γὰρ τοξοφόροισιν ἐμήδετο διὰ θεάων  
Μήδοις Ἑλλάνων ἀκρόπολιν προδόμεν.<sup>2</sup>

### 167

Thuc 1 132 τὰ τε ἄλλα αὐτοῦ (τοῦ Πausanίου) ἀνεσκόπουν (οἱ Σπαρτιᾶται), εἴ τί ποῦ ἐξεδεδιήτητο τῶν καθεστῶτων νομίμων καὶ ὅτι ἐπὶ τὸν τρίποδά ποτε τὸν ἐν Δελφοῖς, ὃν ἀνέθεσαν οἱ Ἑλληνες ἀπὸ τῶν Μῆδων ἀκροθίνιον, ἡξίωσεν ἐπιγράψασθαι αὐτὸς ἰδίῃ τὸ ἐλεγείον τόδε·

Ἑλλάνων ἀρχαγὸς ἐπεὶ στρατὸν ὤλεσε Μῆδων  
Πausανίας Φοῖβω μνᾶμ' ἀνέθηκε τόδε.

τὸ μὲν οὖν ἐλεγείον οἱ Λακεδαιμόνιοι ἐξεκόλαψαν εὐθὺς τότε ἀπὸ τοῦ τρίποδος τοῦτο καὶ ἐπέγραψαν ὀνομαστὶ τὰς πόλεις ὅσαι ξυγκαθελοῦσαι τὸν βάρβαρον ἔστησαν τὸ ἀνάθημα

### 168

Diod Sic 11 33 οἱ δὲ Ἑλληνες ἐκ τῶν λαφύρων δεκάτην ἐξελόμενοι κατεσκευάσαν χρυσοῦν τρίποδα καὶ ἀνέθηκαν εἰς Δελφούς ἐπιγράψαντες ἐλεγείον τόδε·

<sup>1</sup> εὐθυμάχων Sch ἀγχεμ, ἐγχεμ. ἐστάθεν B. Plut ἔσταθεν, Ath ἔσταθεν, Sch ἔστασαν, ἔστασαν εὐξάμεναι Sch εὐχόμεναι, Ath εὔχεσθαι δαμοσίαν Lobbeck-E: mss δαμονίζι an emendation (suggested by T's context) of δαμοσίᾳ taken as πανδήμῳ, cf A P 6 340 suppl E e g, from Sch. and Plut (the couplet, partly paraphrased in its context in Theop., was probably lost early from his mss through similarity of εὐξ and εὐχ) <sup>2</sup> ἐμήδετο Ath ἐμήσατο, Sch ἐβούλετο θεάων Boeckh Sch θεοῖσιν Ἀφροδίτα, cett Ἀφροδίτα προδόμεν. Sch. δόμεναι

<sup>1</sup> commemorates the due dedication of the votive offering

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the battle against the barbarous-tongued nations of the Medes, > for the mighty Goddess would not deliver over the citadel of Greece into the hands of Median bowmen <sup>1</sup>

### 167

Thucydides *History* The Spartan nobles carefully investigated Pausanias' behaviour to see if he had departed from the established customs, and among other things fastened upon the following personal eulogy which he had seen fit some time before to have inscribed upon the tripod which the Greeks dedicated at Delphi as an offering from the spoil of the Medes (at Plataea).

When Pausanias in command of the Greeks destroyed the Median host he dedicated this memorial unto Phoebus

This inscription was now at once erased by the Spartans, who engraved upon the offering the names of all the cities which had set it up after their combined defeat of the Barbarian <sup>2</sup>

### 168

Diodorus of Sicily *Historical Library*: The Greeks (after Plataea) took a tithe of the spoil and made with it a gold tripod which they dedicated at Delphi with the following inscription:

(ἐστράθει) after the prayer was fulfilled (οὐ γὰρ κτλ.) fan-fighting. mss also have 'fighting hand-to-hand,' but 'fan-fighting' implies what this expresses, viz contrast between the valour required for close and for distant combat repetition of 'Median' comes of a desire to contrast them contemptuously with the 'citadel of Greece' <sup>2</sup> cf Dem. *Neaer* 97, Plut *Hdt Mal* 42, Aristodem 353 Wesch, *A P* 6 197 (Σιμωνίδου), Suid Πανσωνίας, *Paroem* 2 397, Nep *Paus* 1, Aristid 2 233, Hdt 9 81, Paus 3 8 1, who ascribes it to S and says it was the only known poem in honour of a Spartan king, the later inscri is still extant, Dittenb *Syll* 7 (see on 168)

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Ἑλλάδος εὐρυχόρου σωτήρες τόνδ' ἀνέθηκαν  
δουλοσύνης στυγεράς ῥυσάμενοι πόλιας.

169

Plut *Hitt Mal* 42 τέλος δὲ (Ἀθηναῖοι καὶ Λακεδαιμόνιοι)  
τῷ βωμῷ τὸ ἐπίγραμμα τοῦτο γράψαντες ἐνεχάραξαν

Τόνδε ποθ' Ἕλληνας νικοστράτου ἔργῳ Ἄρῃος  
Πέρσας ἐξελάσαντες ἐλευθέρα Ἑλλάδι κοινὸν  
ἰδρύσαντο Διὸς βωμὸν Ἐλευθερίου.<sup>1</sup>

170

Sch Pind *Pyth* 1 152 φασὶ δὲ τὸν Γέλωνα τοὺς ἀδελφούς  
φιλοφρονούμενον ἀναθεῖναι τῷ θεῷ χρυσοῦς τρίποδας ἐπιγράψαντα  
ταῦτα

Φαμί Γέλων', Ἱέρωνα, Πολύζαλον, Θρασύ-  
βουλον,<sup>2</sup>  
παῖδας Δεινομένους, τοὺς τρίποδας θέμεναι<sup>3</sup>  
ἕξ ἑκατὸν λιτρῶν καὶ πεντήκοντα ταλάντων  
Δαμαρετίου χρυσοῦ, τᾶς δεκάτας δεκάταν<sup>4</sup>

<sup>1</sup> νικοστράτου *E*, cf name mss Plut νίκης κράτει, *A P*.  
ῥώμη χερὺς ἔργῳ mss also πόθῳ ἐλευθέρα mss also  
ἐλευθέρων κοινὸν mss also κόσμον <sup>2</sup> φάμι I restore a  
for η throughout where the mss Ionicise <sup>3</sup> *A.P.*, Suid τὸν  
τρίποδ' ἀνθέμεναι, cf Diod. 11 26 <sup>4</sup> ll 3-4 only in *A P*  
and Suid Δαμαρετίου for -τείου, cf Sch Pind O 2 1  
where A reads δημαρέτιον corr from δημάρετον mss δαρετίου  
(cf Suid) οἱ Δαρεικοῦ (Alciph 1 5) Reinach?

<sup>1</sup> cf Ars 118, prob not by S but added to the base,  
now lost, of the monument later (see on 167), the traces  
of the line substituted for 167 are thus restored by Goettling  
'Ἀπόλλωνι θεῷ [στάσαντ'] ἀνάθημ' ἀπὸ Μ[ήδων] <sup>2</sup> some mss  
here and *A P* 6 50 (Σιμωνίδου) insert after line 1 εὐτόλμῳ  
ψυχῇς λήματι πειθόμενοι 'in obedience to the courage of their

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This tripod was dedicated by the saviours of spacious Greece after that they had saved their cities from hateful servitude.<sup>1</sup>

169<sup>2</sup>

Plutarch *Malignity of Herodotus*: Finally the Athenians and Spartans wrote and engraved upon the altar (at Plataea):

This altar the Greeks did build to be an altar of the Zeus of Freedom common to a free Greece, after that their deeds of triumphant war had driven out the Persians.

170<sup>3</sup>

Scholiast on Pindar. It is said that Gelo out of regard for his brothers dedicated to the God gold tripods thus inscribed:

I say that Gelo, Hiero, Polyzalus, and Thiasybulus, sons of Deinomenes, dedicated these tripods out of fifty talents and a hundred litres of the gold of Damaretè,<sup>4</sup> being a tithe of the tithe of the booty

soul' <sup>3</sup> cf. *A P* 6 214 (Σίμωνίδου), Suid Δαρείου <sup>4</sup> wife of Gelo who gave her name to a coinage generally identified with the fine *silver* coinage of the period, the couplet is therefore thought to be a later addition, cf. Diod. II 26, Ath 6 231 e. but perh we should read 'of gold in darics' Homolle *Mél Weil*, finding together at Delphi four tripod-bases, two larger (A and B) bearing dedicatory inscriptions of Gelo and [Hiero?] and two smaller (C and D) without inscri, believes the lost pedestal of C and D to have borne these lines, A's inscri speaks of a Nikè as well as a tripod, B's (of apparently later date) of the weight in [talents and] minae, the historians make no mention of Pol and Thras, perh because our inscri had disappeared, prob A stood first alone to commemorate Himera (480), B, C, D were added by Hiero after Cumae (474) prob in 468 (cf. Bacch. 3 17), Sitzler *Burs Jahresh* '07 reads Hiero for Gelo in Sch, see Poulsen *Delphi*, Jebb Bacch 452

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βάρβαρα νικάσαιτας ἔθνη· πολλὰν δὲ παρα-  
σχεῖν  
σύμμαχον Ἑλλασιν χεῖρ' ἐς ἐλευθερίαν.

171

Aristid 2 209 ἐπὶ δὲ Εὐρυμέδοντι ποταμῷ ναυμαχίας καὶ πεζομαχίας μνημεῖα ἔστησεν (ὁ Κίμων) ἀμφοτέρω ἡμέρᾳ μιᾷ νικῶν ὥστε τοῖς προτέροις ἔργοις ἐκπεπληγμένων τῶν ποιητῶν τοῖς ὕτ' ἐπῆσαν οἱ βάρβαροι πραχθεῖσιν, ὅμως τις ὕμνησεν αὐτῶν τὰ εἰς<sup>1</sup> ὕστερον, οὐ πάντα ἀλλὰ μιᾶς τινος ἡμέρας ἔργα

Ἐξ οὗ τ' Εὐρώπην Ἀσίας δίχα πόντος ἔνειμεν<sup>2</sup>  
καὶ πόλιας θνητῶν θούρος Ἀρης ἐφέπει,<sup>3</sup>  
οὐδὲν πω κάλλιον ἐπιχθονίων γένετ' ἀνδρῶν  
ἔργου ἐν ἡπείρῳ καὶ κατὰ πόντον ὁμοῦ.<sup>4</sup>  
οἶδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες  
Φοινίκων ἑκατὸν ναῦς ἔλον ἐν πελάγει  
ἀνδρῶν πληθούσας.<sup>5</sup> μέγα δ' ἔστενευ Ἀσις ὑπ'  
αὐτῶν  
πληγεῖσ' ἀμφοτέραις χερσὶ κραταιπολέμοις.<sup>6</sup>

172

*Anth Pal* 6 2 Σιμωνίδου ἐπὶ τόξοις ἀνατεθείσιν ἐν τῷ τῆς Ἀθηνᾶς ναφῷ

Τόξα τάδε πτολέμοιο πεπαυμένα δακρυόεντος  
νηφῷ Ἀθηναίης κεῖται ὑπωρόφια,  
πολλάκι δὴ στονόνετα κατὰ κλόνον ἐν δαιφώτων  
Περσῶν ἵππομάχων αἵματι λουσάμενα.<sup>7</sup>

<sup>1</sup> *E*: mss εἰς ταῦτα <sup>2</sup> so an imitation *C I G* 3. 4269: Aristid and Sch ἔκρινεν <sup>3</sup> πόλιας θνητῶν *A P* πόλεμον λαῶν ἐφέπει Diod ἐπέχει <sup>4</sup> οὐδὲν Aristid and Sch οὐδενί, *A P* οὐδαμὰ κάλλιον Diod τοιοῦτον ὁμοῦ Diod. ἔμα <sup>5</sup> γαίῃ Diod, Ars, *A P* κύπρω <sup>6</sup> *E* mss κράτει πολέμου <sup>7</sup> δαιφώτων *E*, cf δαμασίφως Sim. 83, δαικτάμενος, δαίφρων Hom mss δατ φωτῶν

<sup>1</sup> this would make the value of the whole booty 6,400 Attic  
386

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they had of their victory over the Barbarian nations when they gave a great army to fight beside the Greeks for freedom.<sup>1</sup>

### 171<sup>2</sup>

*Aristides On the Four Great Athenians:* At the river Eurymedon having won on both elements in the same day, Cimon set up commemorative monuments of fights both by sea and by land, and thus, amazed as the poets were by the earlier deeds of glory done when the Barbarians invaded Greece, one of them nevertheless sang of the later achievements—not indeed of all of them, but of those that were done on a certain single day.<sup>3</sup>

Since the day the sea parted Europe from Asia and the impetuous War-God first haunted the cities of mankind, no fairer deed of earthly men ever befel at once on land and sea. For these men first destroyed many of the Medes ashore and then took a hundred ships of the Phoenicians on the sea, ships and shipmen too, and loud were Asia's laments when she found herself smitten with both of their mightily-warring hands.<sup>4</sup>

### 172<sup>5</sup>

*Palatine Anthology:* Simonides, on a bow and arrows dedicated in the temple of Athena.

This bow and its arrows that lie beneath the roof of Athena's temple their lamentable warfare done, oft-times amid the mournful melody bathed themselves in the blood of the man-destroying horsemen of Persia.

talents (£1,500 000), doubtless a gross exaggeration, Sitz sugg τῷ ἑκάτῳ for τὰς δεκάτας, thus reducing it to 640<sup>2</sup> cf Aristid 2 512 (among others really by S) and Sch 3 209 (Σιμωνιδῆς), *A P* 7 296 (Σ.), Diod. 11. 62, *Paroem.* 2 409 (Σ), *Ars.* 329 Aristid 2 210<sup>3</sup> ascription doubtful<sup>4</sup> to do a thing with both hands was to do it earnestly and thoroughly, there is double intention here, the hands being also 'arms' military and naval<sup>5</sup> cf. Aesch. *Peis* 460, *Hdt* 9. 22, 60

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173

*Anth. Pal* 6 52 Ἀνάθημα τῷ Διὶ παρὰ στρατιώτου Σιμωνίδου  
 Οὕτω μοι, μελία ταναά, ποτὶ κίονα μακρὸν  
 ἥσο πανομφαίῳ Ζανὶ μένουσ' ἱερά<sup>1</sup>  
 ἥδη γὰρ χαλκός τε γέρων αὐτά τε τέτρυνσαι  
 πυκνὰ κραδαινομένα δαίῳ ἐν πολέμῳ.

174

*Ibid* 6 213 ἀνάθημα τοῦ αὐτοῦ (Σιμωνίδου)  
 Ἐξ ἐπὶ πεντήκοντα, Σιμωνίδη, ἥραο ταύρους<sup>2</sup>  
 καὶ τρίποδας πρὶν τόνδ' ἀνθέμεναι πίνιακα·  
 τοσσάκις ἱμερόεντα διδαξάμενος χορὸν ἀνδρῶν  
 εὐδόξου Νίκης ἀγλαὸν ἄρμ' ἐπέβης.<sup>3</sup>

175

*Aristid* 2 510 ἐτόλμησε γοῦν (ὁ Σιμωνίδης) εἰπεῖν  
 . μνήμη δ' οὕτινά φημι Σιμωνίδη ἰσοφαρίζειν  
 ὀγδωκονταέτει παιδὶ Λεωπρέπεος.<sup>4</sup>

τοῦτ' ἂν οὐχ ἕτερος δήπου περὶ τοῦ Σιμωνίδου λέγει, ἀλλ' αὐτὸς  
 εἰς αὐτὸν πεποιήκειν ἵνα δὲ μὴ δόξῃ νέος ὢν ἔτι καὶ ὠραζόμενος  
 λέγειν ταῦτα προστίθῃσιν· Ὀγδωκονταέτει κ τ λ

176

Max Plan ad Hermog 5 543 Walz τὸν Σιμωνίδην  
 οὗτος πάσης ἐπιστήμων ποιητικῆς καὶ μουσικῆς ὑπῆρχεν, ὥς ἐκ  
 νεότητος ἄχρη γήρως ἐν τοῖς ἀγῶσι νικῶν<sup>5</sup> ὥς καὶ τὸ ἐπίγραμμα  
 δηλοῖ

<sup>1</sup> οὕτω μοι mss also οὕ. τοι <sup>2</sup> Τζ νίκας <sup>3</sup> τοσσάκις  
 Heck mss τοσσάκι δ' <sup>4</sup> μνήμη mss also -ην last line  
 quoted only below by Aristid. <sup>5</sup> mss νικᾷ



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### 173<sup>1</sup>

*Pulatine Anthology*: A soldier's offering to Zeus, Simonides

Rest so, thou fine long ash, against the tall pillar,  
abiding ever sacred to Zeus the Diviner, for thy  
bronze point is grown old and thou thyself art worn  
out with much wielding in dreadful war.<sup>2</sup>

### 174<sup>3</sup>

The Same: A dedication of the same (Simonides, .

Fifty and six, Simonides, were the bulls and the  
tripods you had won ere you set up this tablet, even  
so many were the times you mounted the splendid  
chariot of glorious Victory for teaching a delightful  
chorus of men.

### 175<sup>4</sup>

Anistides *The Extemporary Addition*: For Simonides could  
say.

and I declare that no man can rival in power  
of memory Simonides the son of Leopepes, eighty  
years old though he be.

These are not the words of another man speaking of  
Simonides, but his own, and moreover he adds the second  
line to show that it is not a boast of his youthful prime

### 176<sup>5</sup>

Maximus Planudes Simonides was skilled in all poetry  
and music, winning prizes from youth to age compare the  
inscription

<sup>1</sup> cf. Suid *παρατή*, *Μελίαι*, *ἦσο*    <sup>2</sup> ash spear    <sup>3</sup> cf Tz  
*Chil* 4 487, 1 636    <sup>4</sup> cf *Ox Pap* 1800    <sup>5</sup> cf Tz ap  
Cram *A O* 353 4, Plut *An Sen* 3, Val Max. 8 7. 13

# LYRA GRAECA

Ἦρχε μὲν Ἀδείμαντος Ἀθηναίοις ὅτ' ἐνίκα  
 Ἀντιοχίς φυλὴν δαιδάλεον τρίποδα.<sup>1</sup>  
 Ξεινοφίλου δὲ τόθ' υἱὸς Ἀριστείδης ἐχορήγει  
 πεντήκοντ' ἀνδρῶν καλὰ μαθόντι χορῶ.<sup>2</sup>  
 ἀμφὶ διδασκαλίῃ δὲ Σιμωνίδῃ ἔσπετο κύδος  
 ὀγδωκονταέτει παιδι Λεωπρέπεος.

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*Anth Pal* 13, 28 [Βακχυλίδου ἢ Σιμωνίδου] <sup>3</sup>

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν  
 ὦραι  
 ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις  
 αἶ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἁώτοις  
 σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν.  
 5 οἱ τόνδε τρίποδα σφίσι μάρτυρα Βακχίῳ  
 ἔθηκαν  
 ἄθλων, ἐκείνους γ' Ἀντιγένης ἐδίδασκεν  
 ἄνδρας.<sup>4</sup>  
 εὖ δ' ἐτιθηνεῖτο γλυκερὰν ὅπ' Ἀθηναίοις  
 Ἀρίστων  
 Ἀργεῖος ἥδ' πνεῦμα χέων καθαροῖς ἐν  
 αὐλοῖς,<sup>5</sup>  
 τῶν ἐχορήγησεν κύκλον μελιγέρην Ἰππόνικος <sup>6</sup>  
 10 Στρούθωνος υἱὸς ἄρμασιν ἐν Χαρίτων φορη-  
 θεῖς,  
 αἳ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαὰν τε  
 νίκαν  
 θεοῦ θ' ἕκατι θῆκαν ἰοστεφάνων τε Μοισᾶν.<sup>7</sup>

<sup>1</sup> μὲν Ἀδείμαντος *E* Plan μὲν Ἀδ, Ἀδ μὲν Tz. <sup>2</sup> τόθ'  
*E* miss τις <sup>3</sup> lemma adds incorrect description of metrie  
<sup>4</sup> Mein -*E* ms ἀέθλων | θῆκαν· κείνους δ' <sup>5</sup> ὅπ' Ἀθηναίοις *E*,  
 390

## SIMONIDES

When the tribe Antiochis won a fine-wrought tripod, Adeimantus was archon at Athens,<sup>1</sup> Aristides son of Xenophilus was master of the well-taught chorus of fifty men, and the credit for the teaching fell to Simonides son of Leopiepes, being eighty years of age.

### 177

*Palatine Anthology*: [Bacchylides or Simonides<sup>2</sup>]:

Oft have the Dionysian Seasons shouted with joy for the ivy-dight dithyramb at the dances of the tribe Acamantis, and shaded the shining locks of skilful singers with ribbons and with choice roses; but they who have made this tripod to be witness to their Bacchic prize are the men who were taught by Antigenes, and right well did Ariston of Aigos nurse with outpourings of the sweet breath of his pure flute the delightful voice of Athenians, who were led in their ring of melody by Hipponicus son of Stiuthon from the chariot of the Graces, the which have bestowed upon his men name and fame and splendid victory by aid of the God and the violet-crownèd Muses

<sup>1</sup> 477 B C      <sup>2</sup> ascription doubtful (Σιμωνίδης Steph. Byz. Ἀκαμάντιον). the true author, otherwise unknown, was prob. Antigenes (below)

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cf *Harmodius-song* 11 (vol 3) ms ἔπα Δωρίοις      <sup>6</sup> for  
 constr cf Ant 117 32, Lys 122 4      <sup>7</sup> so Wil (θεοῦ =  
 Διονύσου) · ms θῆκ ἰοστ. θεῶν ἔκστι M

# LYRA GRAECA

178

*Antk. Plan 2* Σιμωνίδου·

Γνώθι Θεόγνητον προσιδῶν τὸν Ὀλυμπιονίκαν  
παῖδα,<sup>1</sup> παλαισμοσύνας δεξιὸν ἀνίοχον,  
κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα  
μορφᾶς,  
ὃς πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.<sup>2</sup>

179

*Antk. Pal. 6. 144* ἀνάθημα τῷ Ἑρμῇ παρὰ Λεωκράτους τοῦ  
αὐτοῦ (Σιμωνίδου<sup>3</sup>).

Στροίβου παῖ, τόδ' ἄγαλμα, Λεώκρατες, εὖτ'  
ἀνέθηκας  
Ἑρμῇ, καλλικόμους οὐκ ἔλαθες Χάριτας.<sup>4</sup>

180

*Ibid 13 20* Σιμωνίδου ἐπὶ ἐξαμέτρῳ ἐνᾶλλαξ τότε κωμικὸν  
τετράμετρον δύο συλλαβαῖς<sup>5</sup> λείπον καὶ τὸ Ἀρχιλόχειον σκάζον  
τρίμετρον

Πατρίδα κυδαίνων ἱερὴν πόλιν ὦ Πιπς Ἀθήνης,  
τέκνον μελαίνης γῆς, χαρίεντας αὐλοῦς  
τούσδε σὺν Ἑφαίστῳ τελέσας ἀνέθηκ' Ἀφρο-  
δίτῃ  
καλοῦ δαμασθεῖς ἰμέρῳ Βρύσωνος.

<sup>1</sup> Θεόγνητον Schn from Paus 6 9 1, cf Pind P 8 35 ms  
Θεόκριτον <sup>2</sup> for this use of πατέρες cf Long 4 33 <sup>3</sup> B  
<sup>4</sup> Στροίβου Schneider from Thuc 1 105, so also stone ms  
Στοίβου, Στρόμβου A P adds οὐδ' Ἀκαδήμειαν πολυγηθέα, τῆς  
ἐν ἀγοστῷ | σὴν εὐεργεσίῃ τῷ προσιόντι λέγω <sup>5</sup> τρίμετρον  
μᾶ συλλαβῇ ?

## SIMONIDES

178

*Planudean Anthology* · Simonides :

When you look here pray know that this is Theognetus the Olympian boy-victor, the skilful driver of the car of wrestling, fair to behold and his looks not belied by his prowess, the lad that put a crown upon the city of his noble parents.<sup>1</sup>

179

*Palatine Anthology* : Dedication to Hermes by Leocrates, by the same (Simonides).

When you dedicated, O Leocrates son of Stroeus, this sculpture unto Hermes, you were not forgotten of the fair-tressed Muses <sup>2</sup>

180

The Same · Simonides; an hexameter followed alternatively by a comic tetrameter short by two syllables,<sup>3</sup> and the Archilochian scazon or halting trimeter <sup>4</sup>

In honour of his native place, the sacred city of Athena child of the dark earth,<sup>5</sup> these pretty flutes made with the help of Hephaestus were dedicated to Aphrodite by Opis because of his love for the beautiful Blyson

<sup>1</sup> he won in 476      <sup>2</sup> cf *A.P* after G 213, Suid ἀγοστῶ, Quint 11 2 14, so the stone (1st half of 5th cent) · literary tradition adds 'or of the delightful Academe in whose dell I proclaim your kindness unto him that comes thither'      <sup>3</sup> trimeter short by one syllable      <sup>4</sup> ascription doubtful; S is more concise and elsewhere uses logaoedic metres only through metrical necessity      <sup>5</sup> like the grasshopper, autochthonous, Thuc 1 6

181

Paus 6 9 9 [π 'Ολυμπίας] παρὰ δὲ τοῦ Γέλωνος τὸ ἄρμα ἀνακεῖται Φίλων, τέχνη τοῦ Αἰγινήτου Γλαυκίου τουτῷ τῷ Φίλωνι Σιμωνίδης ὁ Λεωπρέπους ἐλεγείον δεξιότατον ἐποίησε·

Πατρὶς μὲν Κόρκυρα, Φίλων δ' ὄνομ', εἰμὶ δὲ  
Γλαύκου  
υἱὸς καὶ νικῶ πῦξ δὺ' Ὀλυμπιάδας.

182

*Anth. Plan* 3 τοῦ αὐτοῦ (Σιμωνίδου)

Ἵσθμια καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἐνίκα  
ἄλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.

183

*Ibid.* 23 Σιμωνίδου·

Εἰπὼν τίς τίνος ἐσσι τίνος πατρίδος τί δὲ νικᾷς.<sup>1</sup>  
Κασμύλος Εὐαγοροῦ Πύθια πῦξ Ῥόδιος.

184

*Anth Pal* 13 19 Σιμωνίδου ἐπὶ ἐξαμέτρῳ ἐννεασύλλαβος

Ἀνθηκεν τόδ' ἄγαλμα Κορίνθιος ὅσπερ ἐνίκα  
ἐν Δελφοῖς ποσὶ Νικολάδας,<sup>2</sup>  
καὶ Παναθηναίοις στεφάνους λάβε πέντ' ἐν  
ἀέθλοις

ἐξήκοντα κάδους ἐλαίου,<sup>3</sup>  
5 Ἵσθμῷ δ' ἐν ζαθέᾳ τρίς ἐπισχερῶ οὐδ' ἐγένοντο  
ἅντα τῶν τομίων πόταθλοι.<sup>4</sup>

<sup>1</sup> Urs: ms νίηης    <sup>2</sup> ποσὶ B. ms ποτε    <sup>3</sup> E, as a measure κάδος = ἀμφορεὺς: ms ἀμφορεῖς (gloss)    <sup>4</sup> E, competitors were sworn in ἐπὶ κάπρου τομίων before Ζεὺς Ὀρκιος, Paus 5. 24 9, cf Dem 642. 18; cf. σύναθλος ms ἀκτίνων τομίδων ποταθμοὶ following corruption αὐτων

## SIMONIDES

### 181

Pausanias *Description of Greece* [on Olympia] Beside the chariot of Gelo is dedicated a statue of Philon, the work of Glaucias of Aegina For this statue Simonides son of Leoprepes composed the following very clever lines.<sup>1</sup>

I hail from Corcyra, my name is Philon, I am the son of Glaucus, and I won the boxing twice at Olympia

### 182

*Planudean Anthology* The Same (Simonides):

At the Isthmus and at Delphi Diophon son of Philon won jump, race, disc, javelin, and wrestling<sup>2</sup>

### 183

The Same Simonides:

Name self, sire, city, victory Casmylus, Euagoras, Rhodes, boxing at Pytho

### 184

*Palatine Anthology* Simonides; an hexameter followed by a nine-syllable:

This statue is the offering of Nicoladas of Corinth, who won the footrace at Delphi, who took sixty jars of oil in five prizes at the Panathenaea,<sup>3</sup> whose rivals thrice upon end came not even before the oath-offerings at holy Isthmus, who won thrice at Nemea, four

<sup>1</sup> because expressed in the usual metre in the simplest possible terms, cf 182-3    <sup>2</sup> i.e. the pentathlon or five-event contest    <sup>3</sup> the number of jars varied with the importance of the event

# LYRA GRAECA

καὶ Νεμέα τρὶς ἐνίκασεν καὶ τετράκις ἄλλα  
Πελλάνῃα δύο δ' ἐν Λυκαίῳ,  
καὶ Τεγέα<sup>1</sup> καὶ ἐν Αἰγίνα κραναῇ τ' Ἐπιδαύρῳ<sup>2</sup>  
10 καὶ Θήβας Μεγάρων τε δάμῳ,<sup>3</sup>  
ἐν δὲ Φλιοῦντι στάδιον τά τε πέντε κρατήσας  
ἠΰφρανευ μεγάλην Κόρινθον.<sup>4</sup>

185

*Anth. Plan.* 24 τοῦ αὐτοῦ (Σιμωνίδου)

Μίλωνος τόδ' ἄγαλμα καλοῦ καλόν, ὃς ποτὶ  
Πίσῃα  
ἐξάκι νικάσας ἐς γόνατ' οὐκ ἔπεσεν.<sup>5</sup>

186

*Diog. Laert* 4 45 γεγόνασι καὶ ἄλλοι τρεῖς Ἀρκεσίλαοι  
. ἕτερος ἀγαλματοποιός, εἰς ὃν καὶ Σιμωνίδης ἐποίησεν  
ἐπίγραμμα τουτί

Ἀρτέμιδος τόδ' ἄγαλμα, διηκόσiai δ' ἄρ' ὁ  
μισθὸς  
δραχμαὶ ταὶ Πάριαι τῶν ἐπίσημα τράγος,<sup>6</sup>  
ἀσκητὸς δ' ἐποίησεν Ἀθηναίης παλάμῃσιν  
Ἀξίος Ἀρκεσίλας υἱὸς Ἀριστοδίκου.<sup>7</sup>

187

*Anth. Pal* (Jac vol 3, p 5) Σιμωνίδου

Κρής Ἀλκων Διδ[ύμου] Φοίβῳ στέφος Ἰσθμὶ  
ἐλὼν πύξ.<sup>8</sup>

<sup>1</sup> Brunck ms Νεμέα <sup>2</sup> κραναῇ Schn ms κρατερῇ  
<sup>3</sup> Θήβας Wil. ms -α <sup>4</sup> στάδιον Herm ms -ω <sup>5</sup> ποτὶ  
Schn ms ποτε ἐξάκι Siebelis, cf Paus 6 14 2 and  
Frazer's notes ms ἐπτάκι <sup>6</sup> δ' ἄρ' Menagius mss  
γὰρ τράγος Heyne mss Ἀρατος <sup>7</sup> δ' ἐποίησεν Ars  
ποίησεν Ἀξίος: 'of Oaxus' B <sup>8</sup> Διδύμου B



## SIMONIDES

times at Pellene, twice at Lycaeus, and at Tegea, Aegina, and rocky Epidaurius, at Thebes and at Megara town, who at Phlius won the short course and the contest-of-five,<sup>1</sup> and made great Count to rejoice.

### 185

*Planudean Anthology* The Same (Simonides)

This is the noble statue of the noble Milon, who kept his feet victoriously six times by the stream of Pisa <sup>2</sup>

### 186 <sup>3</sup>

Diogenes Laertius *Lives of the Philosophers*. There have been three other men of the name of Arcesilaus, . . . and another a statuary, to whom Simonides wrote the following inscription

This is the statue of Artemis, the price of it two hundred Parian drachmas stamped with the goat, and the master that made it with aid of Athena was Arcesilaus of Oaxus, son of Anistodicus

### 187

*Palatine Anthology*. Simonides.

From Alcon of Ciete, the son of Didymus, this wreath to Phoebus for the victory in boxing at the Isthmus <sup>4</sup>

<sup>1</sup> see on 182      <sup>2</sup> kept his feet: the Gk is 'did not fall to his knees' i.e. wrestling at Olympia, prob the stream is intended and not the town      <sup>3</sup> cf. Ars. 119      <sup>4</sup> see on 181

# LYRA GRAECA

188

Tryphon ap. Boiss *An* 3. 274 [π ὑπερβοτῶν] ἐνιοι καὶ ἐν ταῖς συλλαβαῖς ὑπερβατὰ πεποιήκασιν, ὡς καὶ Σιμωνίδης ἐν Ἐπιγράμμασι

Τόνδ' ἀνέθηχ' Ἑρμῆν Δημήτριος ἐν προθύροις  
<νικήσας Μεγάρους ὀρθὰ μὲν> ὄρθια δ' οὐ.<sup>1</sup>

ἀντὶ τοῦ οὐκ ὄρθια δέ

189

Plut *Them* 1 ὅτι μέντοι τοῦ Λυκομιδῶν γένους μετεῖχε, δῆλός ἐστι τὸ γὰρ Φλυῆσι τελεστήριον, ὕπερ ἦν Λυκομιδῶν κοινόν, ἐμπρησθὲν ὑπὸ τῶν βαρβάρων αὐτὸς ἐπεσκεύασε καὶ γραφαῖς ἐκόσμησεν, ὡς Σιμωνίδης ἱστορήκεν

190

Paus 10 27 4 κατὰ τοῦτο τῆς γραφῆς καὶ ἐλεγείον ἐστι τοῦ Σιμωνίδου

Γράψε Πολύγνωτος, Θάσιος γένος, Ἀγλαο-  
φῶντος  
υἱός, περθομέναν Ἰλίου ἀκρόπολιν.

191

*Anth Pal* 9 757

Ἰφίων τόδ' ἔγραψε Κορίνθιος οὐκ ἐπιμώμοις  
χερσίν,<sup>2</sup> ἐπεὶ δόξας ἔργα πολὺ προφέρει.

192

*Ibid* 9 758 εἰς θύρας τοῦ αὐτοῦ (Σιμωνίδου)

Μίκων ἔγραψε τὴν θύραν τὴν δεξιάν·  
τὴν δ' ἐξιόντων δεξιὰν Διονύσιος.<sup>3</sup>

<sup>1</sup> *E*, *e g* : mss ὄρθια δ' οὐκ ἐν προθύροις <sup>2</sup> *E* ms ἐν μῶμος χ <sup>3</sup> Μίκων Muller ms Κίμων

<sup>1</sup> restoration doubtful, there is a play, as it is restored, on ὀρθὰ 'fairly' and ὄρθια referring to the 'upright' kind of wrestling which was opposed to the 'rolling' kind κύλισις

## SIMONIDES

### 188

Tryphon [on hyperbaton] Some writers have used hyperbaton or transposition even in syllables, for instance Simonides in the *Inscriptions*:

This statue of Hermes was dedicated in the porch by Demetrius after that he had won at Megara uprightly indeed, but upright, no , where 'upright no' is for 'not upright' <sup>1</sup>

### 189

Plutarch *Life of Themistocles*. But it is clear that Themistocles was connected by birth with the Lycopids, because the place of initiation at Phlya, which belonged to them and was burnt down by the Persians, was restored by him and adorned with paintings, as we are told by Simonides <sup>2</sup>

### 190 <sup>3</sup>

Pausanias *Description of Greece* [on a painting by Polygnotus at Delphi]: In this part of the painting there is a couplet of Simonides:

Polygnotus of Thasos, son of Aglaophon, painted the sack of the citadel of Troy

### 191 <sup>4</sup>

*Palatine Anthology*:

This was painted by Iphion of Corinth, and small blame to his hand , for work is far better than fame

### 192

The Same. On the doors , by the same (Simonides).

The right hand of these doors did Micon paint,  
The right as you come out, Dionysius.

<sup>2</sup> prob in a dedicatory inscription for the building <sup>3</sup> cf *A P* 9 700 (Σιμωνίδου), Plut *Def Orac* 47, Sch Plat *Gorg* 338 Bek , Philostr. *Apoll.* 6 11, Phot. 80 16, Ars 291, Hesych Θάσιος παῖς Ἀγλαοφώντος <sup>4</sup> cf. *Anth. Plan* (Σιμωνίδου)

# LYRA GRAECA

193

Arist *Rh* 1 7 1365 a εἰ γὰρ παρὰ δύναμιν καὶ παρ' ἡλικίαν  
καὶ παρὰ τοὺς ὁμοίους, καὶ εἰ οὕτω ἢ ἐνταῦθα ἢ τότε, ἕξει μέγεθος  
καὶ καλῶν καὶ ἀγαθῶν καὶ δικαίων καὶ τῶν ἐναντίων ὅθεν καὶ τὸ  
ἐπίγραμμα <τδ> τοῦ Ὀλυμπιονίκου <sup>1</sup>

Πρόσθε μὲν ἄμφ' ὥμοισιν ἔχων τράχειαν  
ἄσιλλαν  
ἰχθύς ἐξ' Ἀργούς ἐς Τεγέαν ἔφερον.<sup>2</sup>  
[νῦν δὲ . . .]

194

*Antih. Pal.* 6 213 ἀνάθημα Σιμωνίδου

Εὐχεο σοῖς δώροισι, Κύτων, θεὸν ᾧδε χαρῆναι  
Λητοῖδην ἀγορῆς καλλιχόρου πρύτανιν  
ὥσπερ ὑπὸ ξείνων τε καὶ οἱ ναίουσι Κόρινθον  
αἶνον ἔχεις χαρίτων δ' ἔσπετό σοι στέφανος.<sup>3</sup>

195

Hdn π μ λ. 45 2 ἦν γὰρ ἐγὼ Ἀττικοὶ λέγουσι καὶ ἦν  
ἐκείνος καὶ πληθυντικῶς Σιμωνίδης ἐπὶ πρώτου προσώπου, ὡς καὶ  
ἐν τοῖς Ἐπιγράμμασιν

ἦν ἑκατὸν φιάλαι δίχθα σφισὶν <sup>4</sup>  
ἀντὶ τοῦ ἦμεν ἦν

<sup>1</sup> mss τῶ Ὀλυμπιονίκη, but cf *Rh* 1 9 <sup>2</sup> mss also πρόσθεν  
μὲν τρ ἔχ ὥμοισιν ἔσ, <sup>3</sup> σοῖς *B* ms τοι Κύτων  
*B* sugg Κύλων δ' ἔσπετο κ τ λ. *E*, cf 176 5 ms δέσποτα  
τοῖς στεφάνοις <sup>4</sup> Ludwig ms δίχα σφ

<sup>1</sup> cf Arist *Rh* 1 9 where he also quotes 139 after 'and  
the lines of Simonides', the critic Aristophanes, however,  
from whom 193 is quoted by Eust *Od* 1761. 25, ascribed

## SIMONIDES

193<sup>1</sup>

Aristotle *Rhetoric*:

For if an action exceeds what is expected of the actor's powers or years, or surpasses the common standard of those whom he resembles, or if it is performed in a certain way or at a certain time or at a certain place, it will acquire thereby a greatness, be it of beauty, of excellence, of justice, or of their opposites. Hence the inscription for the statue of the Olympian victor:

In the old days with a galling basket on my shoulders I used to carry fish from Aigos to Tegea,  
[but now . . . ]<sup>2</sup>

194

*Palatine Anthology* Dedication by Simonides:

Pray that your gifts, O Cyton, may bring even as full joy to the holy Son of Leto who rules the marketplace of the fair dances, as the praise you have both of stranger and them of Counth and the crown of thanks that has fallen to your lot<sup>3</sup>

195

Herodian *Words without Parallel* [on ἦν 'I was']. Speakers of Attic say ἦν ἐγώ 'I was' and ἦν ἐκεῖνος 'he was,' and Simonides uses the same form for the first person plural, as for instance in the *Inscriptions*.

We were once a hundred cups belonging to either city<sup>4</sup>

—ἦν for ἡμεν

it to S.      <sup>2</sup> the lost second couplet doubtless contained name and victory      <sup>3</sup> prob ref to the voting of a crown by the people for services to the state, this being the inscr written upon it when he dedicated it to Apollo      <sup>4</sup> Sparta and Athens?—'but now we are united into one tripod, as an offering to the God' ? Ludwig

# LYRA GRAECA

196

Sch Pind *N* 7 1 [Ἐλειθυῖα πάρεδρε Μοιρῶν] . Ἄρισ-  
τόδῃμος δὲ ὁ Ἀριστάρχου μαθητῆς βέλτιον οὕτω φησὶν ὁψέ ποτε  
τῷ Θεαρίωνι καὶ παρὰ τὴν ἡλικίαν προήκοντι εὐξαμένῳ τῇ θεῇ  
Σωγένην τεκνωθῆναι, καὶ τὴν τοῦ παιδὸς αὐτοῦ γέννησιν οἶον  
Εἰλειθυίας εἶναι χάριν διὰ τὴν ιδιότητα γοῦν τῆς γενέσεως τοῦ  
ἀθλητοῦ πρὸς τὴν θεὸν ταύτην ἐπήρεισε τὸν λόγον ἐπιστοῦτο δὲ  
τοῦτο ἐξ ἐπιγράμματος Σιμωνίδου.

197

Ath 15 680 d Χορωνόν. Ἀπίων τῷ περὶ τῆς Ῥωμαικῆς Δια-  
λέκτου φησὶν τὸν στέφανον πάλαι χορωνὸν καλούμενον ἀπὸ τοῦ  
τοῦς χορευτὰς ἐν τοῖς θεάτροις αὐτῷ χρῆσθαι, αὐτοὺς τε περικει-  
μένους καὶ ἐπὶ τὸν στέφανον ἀγωνιζομένους, καθὼς ἐν τοῖς  
Σιμωνίδου Ἐπιγράμμασιν ἰδεῖν ἔστιν οὕτως καλούμενον·

Φοῖβον ὃς ἀγεῖται <τοῖς> Τυνδαρίδαισιν  
ἀοιδᾶν  
ἄμέτεροι τέττιγες ἐπεστέψαντο χορωνῶ.<sup>1</sup>

198

Ath 5 210 b διάθεσιν ἐν Φλιούντι κατα τὴν πολεμάρ-  
χειον στοὰν γεγραμμένην ὑπὸ Σίλλακος τοῦ Ῥηγίνου, οὗ μνημο-  
νεύουσιν Ἐπίχαρμος καὶ Σιμωνίδης

199

Stob *Ecl* 1 8 15 [π χρόνου οὐσίας καὶ μερῶν καὶ πόσων εἴη  
αἴτιος] Σιμωνίδης ἐκ τῶν Ἐπιγραμμάτων.<sup>2</sup>

Οὐκ ἔστιν μείζων βάσανος χρόνου οὐδενὸς ἔργου  
ὃς καὶ ὑπὸ στέροισι ἀνδρὸς ἔδειξε νόον.

<sup>1</sup> Φοῖβον ὃς Wil mss Φοῖβος ἔσαγ τοῖς B ἀοιδᾶν  
ἄμέτεροι B- Hait mss αοιδησαναμετροι <sup>2</sup> so Cod Urs.

<sup>1</sup> date of victory doubtful, perh 435

<sup>2</sup> both lines prob

## SIMONIDES

### 196

Scholast on Pindar ['Eileithuia that sittest beside the Fates'] Aristodemus the pupil of Aristarchus gives a better account — Sogenes [the winning boy<sup>1</sup>] was born to Theaion when he was advanced in years, in answer to a prayer to the Goddess, and so the birth of his son was as it were a favour of Eileithuia. Thus it is owing to the peculiar circumstances of the athlete's birth that the poet thus addresses the Goddess. Aristodemus' view was based on an *Inscription* of Simonides.

### 197

Athenaeus *Doctors at Dinner* χορωνόν 'wreath': Apion in his book *On the Latin Language* declares that what is now called στέφανος was anciently known as χορωνόν because it was used by the χορευταί or chorus men in the theatres, who both wore a wreath themselves and competed for one, compare this passage in the *Inscriptions* of Simonides, where the word χορωνόν occurs.

Phoebus, who leads the singing of the children of Tyndareus, is crowned with a wreath by these crickets of ours<sup>2</sup>.

### 198

Athenaeus *Doctors at Dinner*. a subject painted in the Portico of the Polemarch at Philus by Sillax of Rhegium, who is mentioned by Epicharmus and Simonides.

### 199<sup>3</sup>

Stobaeus *Selections* [on Time's nature and parts and of how many things he is the cause] From the *Inscriptions* of Simonides.

The greatest touchstone of any work is Time, who showeth even the heart of a man beneath his breast.

contain topical allusions to a chorus trained by S, cf 114<sup>3</sup> the subject suggests that this fragment comes rather from the *Elegiacs* than the *Inscriptions*, but it is possible that the two formed one Book.

# LYRA GRAECA

200

Stob. *Ecl* 1 8 22 [π χρόνου οὐσίας καὶ μερῶν καὶ πόσων εἴη αἴτιος] Σιμωνίδου Ἐπιγραμμιάτων

. . . . . ὅ τοι χρόνος ὀξὺς ὀδόντας  
πάντα καταψήχει καὶ τὰ βιαιότατα.<sup>1</sup>

201

Str. 15 711 [π τῶν Ἰνδῶν]· τοὺς δὲ Ἀμύκτηρας εἶναι (φησὶν ὁ Μεγασθένης) παμφάγους ὠμοφάγους ὀλιγοχρονίους πρὸ γήρως θνήσκοντας· τοῦ δὲ στόματος τὸ ἄνω προχειλότερον εἶναι πολὺ· περὶ δὲ τῶν χιλιετῶν Ὑπερβορέων τὰ αὐτὰ λέγει Σιμωνίδῃ καὶ Πινδάρῳ καὶ ἄλλοις μυθολόγοις

202

Ibid 9. 441 [π τῶν Περραιβῶν] διὰ δὲ τὸ ἀναμῖξ οἰκεῖν Σιμωνίδης Περραιβοὺς καὶ Λαπίθας καλεῖ τοὺς Πελασγιώτας ἅπαντας τοὺς τὰ ἔφα κατέχοντας τὰ περὶ Γυρτῶνα καὶ τὰς ἐκβολὰς τοῦ Πηνειοῦ καὶ Ὀσσαν καὶ Πήλιον καὶ τὰ περὶ Δημητριάδα καὶ τὰ ἐν τῷ πεδίῳ, Λάρισαν Κρανῶνα Σκοτοῦσσαν Μόψιον Ἀτρακα, καὶ τὰ περὶ τὴν Νεσσωνίδα λίμνην καὶ τὴν Βοιβηίδα

203

Sch Theocr 12 27 [Νισαῖοι Μεγαρήες ἀριστεύοντες ἔρετμοῖς] (α') ναυτικοὶ γὰρ εἰσι μαρτυρεῖ δὲ αὐτοῖς καὶ Σιμωνίδης τὴν ναυτικὴν (β') καὶ Σιμωνίδης ἐπαινεῖ τοὺς Μεγαρεῖς.

204

Phot 500 24 Σαρδόλιος γέλωσ . Σιμωνίδης δὲ τὸν Τάλων τὸν Ἡφαιστότευκτο Σαρδονίους, οὐ βουλομένους περαιῶσαι πρὸς Μίνωα, εἰς πῦρ καθαλλόμενον ὥς ἂν χαλκοῦν, προστερνιζόμενον ἀναιρεῖν ἐπιχάσκοντας

<sup>1</sup> ὅ τοι *B* mss ὅτι, οὗτοι πάντα καταψήχει Pierson-*B*  
mss καὶ πάντα ψύχει



## SIMONIDES

### 200<sup>1</sup>

Stobaeus *Selections* [on Time's nature and parts and of how many things he is the cause]: From the *Inscriptions* of Simonides

sharp-toothed Time grindeth all things up,  
aye, even the mightiest.

### 201

Strabo *Geography* [the Indians] The Noseless are declared by Megasthenes to be gluttons, eaters of raw flesh, and short-lived, dying before they become old, moreover their upper lips are remarkably protruding. Of the Hyperboreans who live for a thousand years he gives the same account as Simonides, Pindar, and other mythologers.

### 202

The Same [the Perrhaebians] Owing to their living side by side in the same district, Simonides gives the names Perrhaebian and Lapith to all the Pelasgiots inhabiting the eastward parts about Gyrtion, the mouth of the Peneius, and Mounts Ossa and Pelion, as well as the district of Demetrias and the townships of the plain, Larissa, Crannon, Scotussa, Mopsium, Atrax, and the country of the Nessonian and Boebian Lakes.

### 203

Scholast on Theocritus ['Nisaeen Megarians, masters of the oar'] (1) Because they are a nautical people, as Simonides testifies, (2) Simonides too praises the Megarians

### 204<sup>2</sup>

Photius *Lexicon* A Sardonic smile According to Simonides, Talos, the man that Hephaestus made with his hands, took the Sardinians, who refused to carry him over to Minos, and leapt down with them into the fire, as he well might do being made of bronze, and there hugged them to his breast and slew them all grinning upon him

<sup>1</sup> see on 199      <sup>2</sup> cf Suid. s v. (' proverbial of those who laugh at their own destruction')

## LYRA GRAECA

Zen *Panorm* 1 155 Σιμωνίδης δέ φησι τὸν Τάλω πρὸ τῆς εἰς Κρήτην ἀφίξεως οἰκῆσαι τὴν Σαρδῶ καὶ πολλοὺς τῶν ἐν ταύτῃ διαφθεῖραι, οὓς τελευτῶντας σεσηγμέναι καὶ ἐκ τούτου ὁ Σαρδόνιος γέλωσ

### 205

Philod π εὐσεβ 37 Gomp [π Ἀτλαντος] Σιμωνίδης [δὲ τὸν] οὐραϊνὸν ἐ[πὶ τῶν] ὥμων [φέροντα, παρ' Ἡσιό]δῳ δ' 'εὐρὺν ἔχει κρατερῆς ὑπ' ἀνάγκης | ἐστῆώς κεφαλῇ τε καὶ ἀκάματτοι χέρεσσιν.'

### 206

Sch He<sup>s</sup> *Thog* 313 τὴν ὕδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλόν φησι, Σιμωνίδης δὲ πεντηκοντακέφαλον

### 207

Sch Ap Rh 4 1212 [γενεὴν Ἐφύρηθεν ἔδοντες] Ἐφύρα ἢ Κόρινθος ἀπὸ Ἐφύρας τῆς Ἐπιμηθέως θυγατρὸς Εὐμηλος δὲ καὶ Σιμωνίδης<sup>1</sup> ἀπὸ Ἐφύρας τῆς Ὠκεάνου καὶ Τηθύος, γυναικὺς δὲ γενομένης Ἐπιμηθέως

### 208

Sch Eur *Oi* 46 φανερόν ὅτι ἐν Ἀργεὶ ἢ σικηνῇ τοῦ δράματος ὑποκείται Ὅμηρος δὲ ἐν Μυκῆναις φησὶν εἶναι τὰ βασίλεια τοῦ Ἀγαμέμνονος, Στησίχορος δὲ καὶ Σιμωνίδης ἐν Λακεδαιμόνι

### 209

Sch *Il* 13 516 [τοῦ (Ἰδομενέως) δὲ βάδην ἀπιόντος ἀλόντισε δουρὶ φαεινῷ | Δηϊφόβος δὴ γὰρ οἱ ἔχεν κότον ἐμμενὲς αἰεὶ] ὡς ἀντερίστῃς Ἐλένης ὡς μαρτυρεῖ Ἰβυκος καὶ Σιμωνίδης

<sup>1</sup> E δὲ καὶ Σ B, cf 5 mss E, δὲ οἱ Σ δὲ

## SIMONIDES

Zenobius *Proverbs*: According to Simonides, Talos before he went to Crete lived in Sardinia, and killed many of the inhabitants, who as they died grinned, whence the phrase 'a Sardonic smile'

### 205

Philodemus *On Piety* [Atlas] Simonides represents him as carrying the sky on his shoulders, while in Hesiod<sup>1</sup> he 'holds the broad sky through mighty Necessity, standing erect with head and hands unwearied'

### 206<sup>2</sup>

Scholiast on Hesiod According to Alcaeus the Hydria had nine heads, according to Simonides fifty.

### 207<sup>3</sup>

Scholiast on Apollonius of Rhodes *Argonautica* ['being of Ephyræ by birth'] Ephyræ means Corinth, from Ephyræ daughter of Epimetheus, though according to Eumelus and Simonides she was daughter of Oceanus and Tethys, and wife of Epimetheus

### 208

Scholiast on Euripides *Orestes*: It is clear that the scene of the play is laid at Argos, whereas Homer puts Agamemnon's palace at Mycenæ, and Stesichorus and Simonides at Sparta

### 209<sup>3</sup>

Scholiast on the *Iliad* ['As Idomeneus strode away, Deiphobus cast at him his shining javelin for he had ever an abiding hatred of him']. As his rival for the love of Helen, witness Ibycus and Simonides

<sup>1</sup> *Theog* 517  
<sup>2</sup> cf Eust. 944 43

<sup>2</sup> cf. Serv Verg *Aen.* 6 576, 7 658

## LYRA GRAECA

210

[Longin] *Subl* 15 7 [π φαντασιῶν] ἄκρως δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνησκοντος Οἰδίπου καὶ ἑαυτὸν μετὰ διοσημείας τινὸς θίπτοντος πεφάντασται, καὶ κατὰ τὸν ἀπόπλουν τῶν Ἑλλήνων ἐπὶ τοῦ Ἀχιλλέως, προφαινομένου τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου, ἣν οὐκ οἶδ' εἴ τις ὕψιν ἐναργέστερον εἰδωλοποίησε Σιμωνίδου πάντα δ' ἀμήχανον παρατίθεσθαι.

211

Sch *Il* 2 871 [Νάσπης Ἀμφίμαχος τε Νομίονος ἀγλαὰ τέκνα· | ὅς καὶ χρυσὸν ἔχων πόλεμόνδ' ἴεν ἥύτε κούρη] ἡ διπλῇ ὅτι ἐπὶ τοῦ Ἀμφιμάχου ἐστὶ τὸ 'ὅς καὶ χρυσὸν ἔχων,' ὁ δὲ Σιμωνίδης ἐπὶ τοῦ Νάσπου λέγει καὶ ὅτι οὐ λέγει ὅπλα αὐτὸν ἔχειν χρυσᾶ ὥς καὶ πάλιν ὁ Σιμωνίδης ἐξέλαβεν, ἀλλὰ καὶ κόσμον χρυσοῦν

212

Sch. Pind *Ol* 13 31 [ἐν δὲ Μοῖσ' ἀδύπνοος] ἀντὶ τοῦ μουσικοῖ εἰσι· παρόσον καὶ ποιηταὶ διασημότατοι ἐν Κορίνθῳ ἐγένοντο ὧν ἦν καὶ Ἀρίων<sup>1</sup> οὗ μέμνηται Σιμωνίδης

213

Sch *Il* 9 557 [κούρη Μαρπήσσης] Ἰδας ὁ Ἀφαρέως μὲν παῖς κατ' ἐπὶ κλησιν, γόνος δὲ Ποσειδῶνος, Λακεδαιμόνιος δὲ τὸ γένος, ἐπιθυμήσας γάμου, παραγίνεται εἰς Ὀρτυγίαν τὴν ἐν Χαλκίδι καὶ ἐντεῦθεν ἀρπάξει τὴν Εὐήνου θυγατέρα Μάρπησσαν ἔχων δὲ ἵππους Ποσειδῶνος ἠπείγετο ὁ δὲ Εὐηνὸς εἰς ἐπιζήτησιν ἐξῆλθε τῆς θυγατρὸς. ἐλθὼν δὲ κατὰ τὸν Λυκόρμαν ποταμὸν τῆς Αἰτωλίας ἑαυτὸν ἐκεῖ καθῆκεν ὅθεν ὁ Λυκόρμας Εὐηνὸς ὠνομάσθη κατὰ δὲ τὴν Ἀρήνην ἀπαντήσας ὁ Ἀπόλλων τῷ Ἰδᾷ λαμβάνεται τῆς Μαρπήσσης ὁ δὲ ἔτεινε τὸ τόξον καὶ διεφέρετο περὶ τοῦ γάμου· οἷς κριτὴς ὁ Ζεὺς γενόμενος αἵρεσιν τοῦ γάμου ἐπὶ τῇ Μαρπήσσει τίθεται· ἡ δὲ δείσασα μὴ αὐτὴν ἐπὶ γῆρα καταλίπη ὁ Ἀπόλλων, αἰρεῖται τὸν Ἰδαν οὕτως δὲ Σιμωνίδης τὴν ἱστορίαν περιείργασται.

<sup>1</sup> Wil miss Αἴσων

## SIMONIDES

### 210

[Longinus] *On the Sublime* [on 'images']. The imagery of Sophocles is of supreme excellence where the dying Oedipus goes to his grave amidst a gathering tempest, and also where, as the Greeks set sail from Troy, Achilles appears to them over his tomb, and yet the latter image could hardly be more vividly employed than it is by Simonides. But it is impracticable to quote every case in point.

### 211

Scholiast on the *Iliad* ['Nastes and Amphimachus, the glorious children of Nomion, and he came moreover to the war with a gold trinket like a gul']. The marginal mark is because 'he' refers to Amphimachus, though Simonides took it of Nastes and because the meaning is not that he came with golden arms, as again Simonides would have it, but with a gold ornament.

### 212

Scholiast on Pindar ['Among the Corinthians is the sweet-breathed Muse']: that is, they are musical, for Corinth had very famous poets, including Arion, who is mentioned by Simonides.

### 213

Scholiast on the *Iliad* ['daughter of Marpessa'] Idas, the reputed son of Aphareus but true son of Poseidon, by race a Lacedaemonian, desiring a wife, went to Ortygia in Chalcis and carried away thence Euenus' daughter Marpessa, travelling speedily with horses of Poseidon. Going forth to seek his daughter, Euenus came to the river Lycormas in Aetolia and there sank down, whence the Lycormas came to be known as the Euenus. But nigh to Arenè Idas was met by Apollo, who laid hold on Marpessa, whereat Idas stretched bow and began to fight him for his bride. Then became Zeus judge between them, and bade Marpessa choose her man, when for fear Apollo would leave her when she grew old, she chose Idas. Such is Simonides' elaboration of the story.

## LYRA GRAECA

214

Plut *Lyc* 1 οὐ μὴν ἀλλά, καίπερ οὕτως πεπλανημένης τῆς ἱστορίας, πειρασόμεθα τοῖς βραχυτάτας ἔχουσιν ἀντιλογίας ἢ γνωριμωτάτους μάρτυρας ἐπόμενοι τῶν γεγραμμένων περὶ τοῦ ἀνδρὸς ἀποδοῦναι τὴν διήγησιν ἐπεὶ καὶ Σιμωνίδης ὁ ποιητὴς οὐκ Εὐνόμου λέγει τὸν Λυκοῦργον πατρός, ἀλλὰ Πρυτανίδος καὶ τὸν Λυκοῦργον καὶ τὸν Εὐνομον, οἱ πλείστοι σχεδὸν οὐχ οὕτω γενεὰ λογοῦσιν, ἀλλὰ κτλ.

215

Id *Ages* 1 διδὲ καὶ φασιν ὑπὸ τοῦ Σιμωνίδου τὴν Σπάρτην προσηγορεῦσθαι

### δαμασίμβροτον

ὥς μάλιστα διὰ τῶν ἐθῶν τοὺς πολίτας τοῖς νόμοις πειθηνίους καὶ χειροθήεις ποιοῦσαν, ὥσπερ ἵππους εὐθὺς ἐξ ἀρχῆς δαμαζομένους

216

Sch Eur *Rhes* [τετράμοιρον νυκτὸς φρουράν] ὅτι οἱ ἀρχαῖοι εἰς τρεῖς φυλακὰς νέμουσι τὴν νύκτα Στησίχορος δὲ καὶ<sup>1</sup> Σιμωνίδης πεντεφύλακόν φησιν ὑποτίθεσθαι τὴν νύκτα

217

Sch Pind *Ol* 7 42 [Ἀμυντορίδαι ματρώθεν Ἀστυδαμείας] ἐνταῦθα δὲ Ἀμύντορος αὐτὴν φησιν ὁ Πίνδαρος, Ἡσίοδος δὲ καὶ Σιμωνίδης Ὀρμένου

218

Steph Byz Ἀκανθος ἔστι καὶ ἡ Ἀθαμανίας τὸ ἐθνικὸν τῆς Ἀκάνθου Ἀκάνθιος ἐξ οὗ καὶ παροιμία Ἐκάνθιος τέττιξ ἐπὶ τῶν ἀφώνων τοιοῦτοι γὰρ οἱ τῆς χώρας τέττιγες, ὡς Σιμωνίδης

<sup>1</sup> E, φοι φησιν cf. f. 225 mss δ

<sup>1</sup> cf Sch Plat p 419 Bek, Dion Hal. *Ant.* 2. 49, Strab.

## SIMONIDES

### 214<sup>1</sup>

Plut. *Life of Lycurgus*. Nevertheless, although History is at a loss, we will try to base our account of the man upon such of the recorded facts as are least controverted or have the support of the best authorities. According to the poet Simonides, the father of Lycurgus was not Eunomus, but Lycurgus and Eunomus were sons of Prytanis. This is contrary to most of the authorities, etc

### 215

The Same *Life of Agesilaus*: And this is why Simonides is said to have called Sparta

breaker-in of men

as, more than any other city, making her people obedient through her customs, like horses whose breaking-in is begun from the outset

### 216

Scholast on Euripides *Rhesus* ['the four-part watch of night'] The ancients divide the night into three watches but Stesichorus and Simonides make it of five watches

### 217

Scholast on Pindar ['on the mother's side from Astydameia and so sons of Amyntor'] Pindar here makes her a daughter of Amyntor, but according to Hesiod and Simonides her father was Ormenus

### 218<sup>2</sup>

Stephanus of Byzantium *Lexicon*: Acanthus.— . there is also an Acanthus in Athamania. The ethnic adjective is *Acanthus* 'Acanthian,' whence the proverb 'Acanthian cricket' of taciturn people, for according to Simonides the crickets of that country do not chirp<sup>3</sup>

10 481      <sup>2</sup> cf. Ars. 444, Apostol 16 33, *Paroem* 2 p 5  
<sup>3</sup> cf. *f*<sub>1</sub> 113 *fin*.

# LYRA GRAECA

219

Hdn Boiss. *An* 3 250 ὥς δὴ<sup>1</sup>

ἐγὼ γελαῖ

παρὰ τῷ λυρικῷ Σιμωνίδῃ τὸ γὰρ ἐγὼ πρώτου ἐστὶ προσώπου τὸ δὲ γελαῖ τρίτου· διότι τοίνυν ἐπήνεγκε τῷ πρώτῳ τὸ ἀνακόλουθον, τὴν ὀρθοέπειαν ἔβλαψεν ἔδει γὰρ εἰπεῖν 'ἐγὼ γελαῖ' ἢ 'ἐκείνος γελαῖ',

220

Zon

ἀμύνεσθαι·

. Σιμωνίδης δὲ ἀντὶ τοῦ χάριτας ἀποδοῦναι

221

Ath. 3 99 b [π ὀνοματοποιῶν] οἶδα δ' ὅτι Σιμωνίδης ὁ ποιητὴς

ἀρίσταρχον

εἶπε τὸν Δία

222

Sch *Il* 15 713 [φάσγανα καλὰ μελάνδετα] μελάνδετα  
σιδηρόδετα οὐκ ἐκ σιδήρου τὰς λαβὰς ἔχοντα δεδεμένους  
τὴν δὲ λαβὴν

δεσμὸν

καλεῖ Σιμωνίδης

223

Ibid 4 79 [ῥάμβος δ' ἔχεν εἰσοροῶ'τας] τὸ

θάμβος

δὲ οὐδέτερον πορ' Ὀμήρῳ, παρὰ δὲ Σιμωνίδῃ ἄρσενικῶς

<sup>1</sup> perh part of the quotation (some mss οἶον ὥς)



## SIMONIDES

219

Herodian *On Solecism* compare

I laughs<sup>1</sup>

in the lyric poet Simonides, for 'I' is of the first person and 'laughs' of the third, and so he has made a false concord, whereas he should have said 'I laugh' or 'he laughs'

220<sup>2</sup>

Zonaras *Lexicon* ἀμύεσθαι 'to avenge oneself'

requite

. . . used by Simonides for 'to repay a favour.'

221

Athenaeus *Doctors at Dinner* [on word-coming]: I know the poet Simonides somewhere calls Zeus

best-ruler

222

Scholast on the *Iliad* ['fair black-mounted swords'] that is, 'non-bound' . . . 'having non handles bound to them'

. . . The handle is called the 'bond' or

binding

by Simonides.

223

The Same ['astonishment held them as they looked on']  
θαμβος

astonishment

is neuter in Homer, but masculine in Simonides

<sup>1</sup> if H is not deceived by a false reading or explanation (which is quite possible), S must have been joking (perh in a riddle) <sup>2</sup> cf Suid, Philem 141, Phot. (Reitz) 96

## LYRA GRAECA

224

Sch *Il* 9 586 [ἐταῖροι | οἷ οἱ κεδνότατοι καὶ φίλτατοι ἦσαν ἀπάντων] κεδνότατοι ὅτι σωφρονέστατοι ὁ δὲ Σιμωνίδης

κέδνους

τοὺς φίλους

225

Ibid 24, 228 [φωριαμῶν]· Ἀρίσταρχος δὲ φησι τὴν

κιβωτόν

λέξιν νεωτέραν εἶναι, ἀγνοεῖ δὲ ὅτι καὶ Σιμωνίδης καὶ Ἐκαταῖος μέμνηται αὐτῆς

226

Cham. *A O.* 1 424 15 τὰ εἰς τοὺς δυσύλλαβα ἀπαρασχημάτιστα ἔχοντα ἐν τῇ πρὸ τέλους τῷ ρ, βαρύνεται κύρτος, Μύρτος ἢ πόλις,

σκίρτος<sup>1</sup>

παρὰ Σιμωνίδη ἢ χρήσις

227

*EM* 692 25 πρῶρα σὺν τῷ ι ἀπὸ τε τῆς ἐτυμολογίας ἀπὸ τοῦ προιέναι καὶ ἀπὸ τῆς διαστάσεως ἐπειδὴ εὗρηται κατὰ διάστασιν ὡς παρὰ τῷ ποιητῇ κυανοπρώϊρους καὶ παρὰ τῷ Σιμωνίδῃ

κυανοπρώϊραν

τὸ δὲ πρῶρα οἱ μὲν διὰ τοῦ ι λέγουσιν, ὡς ἀπὸ τοῦ πρῶρα, κατὰ διάστασιν τοῦ ι πρῶρα, ὁ δὲ Ἡρωδιανὸς διὰ τῆς εἰ διφθόγγου γράφει πρὸς τὸν χαρακτῆρα τῶν διὰ τοῦ εἰρα

<sup>1</sup> Heck mss κίρτος

## SIMONIDES

224

Scholiast on the *Iliad* ['his comrades the dearest and most cherished of all'] • *κεδνότατοι* really means 'wisest,' but Simonides calls friends *κεδνοί*

cherished

225

The Same ['coffers']: Anistarchus says that the word *κιβωτός*

chest

is modern, not knowing that it occurs in Simonides<sup>1</sup> and Hecataeus

226<sup>2</sup>

Cramer *Inedita* (Oxford) Disyllables in -τος which do not change their form and have ρ in the penultimate are accented paioxytone, for instance *κύρτος* 'wheel,' *Μύρτος* the city Myritus, *σκήρτος*

frisky

a word used by Simonides.

227

*Etymologicum Magnum* *πρῶρα* 'prow':—With the ι . . . by the derivation from *πρoίέναι* 'to go forward,'<sup>3</sup> and by 'separation,' since it is found with the two vowels 'separated,' as in Homer *κυανοπρόρους*<sup>4</sup> and in Simonides *κυανοπρώρα*

blue-prowed

Some authorities write the latter half of the compound with an ι, as from *πρῶρα* with 'separation' of ι from ω, but Herodian writes it with the diphthong ει on the pattern of words in -εира

<sup>1</sup> cf p 255      <sup>2</sup> cf Hdn *Gram* G 1 216 14      <sup>3</sup> the etymology is hardly correct      <sup>4</sup> apparently *Od* 3. 299

# LYRA GRAECA

228

Tzet. Hes. *Op.* 374 [γυνή | αἰμύλα κωτίλλουσα] κωτίλλουσα· πολυλογοῦσα·

κωτίλλη

γὰρ ἡ χελιδὼν διὰ τὸ λαλὸς εἶναι παρά τε Ἀνακρέοντι καὶ Σιμωνίδῃ καλεῖται.

229

Hesych νεαίρῃσιν<sup>1</sup> ἵπποις· τοῖς ἀπὸ Νεαίρας καὶ Σιμωνίδης  
νεαίραν γνάθου

Νεαίρα δὲ χωρίον ἐν Λήμνῳ.

230

Ibid.

Οἰκιάδης

Σιμωνίδης <Δεξαμενοῦ> καὶ Ἰππονόου πατὴρ <Οἰκέως><sup>2</sup>

231

*E M Vet* 291 υἱός· ἔστιν υἱς, υἱος, ὡς υῖφς, υῖφιος· ἐρηται  
ἡ εὐθεῖα παρὰ Σιμωνίδῃ συναιρέσει τοῦ ι καὶ υ εἰς τὴν υ διφθογγον,

<υῖς·

ἡ γενικὴ><sup>3</sup> υἱος προπαροξυτόνως κτλ

232

Sch Dion. Thr. 346 εἰς εἰς σύμφωνον ληγῇ συλλαβή, τὸ ζ  
τῆς ἐξῆς ἀρκτικὸν οὐκ ἔσται, εἰ μὴ βάρβαρος εἴη <ἡ> λέξις οἶον  
Ἀριοβαρζάνης, ἡ σύνθετος ὡς τὸ

μελάνζοφος

παρὰ Σιμωνίδῃ

<sup>1</sup> ms *vaiat* (corr to *veal*), *ρήισιν* <sup>2</sup> suppl. Sevinus <sup>3</sup> *E*

## SIMONIDES

228<sup>1</sup>

Tzetzes on Hesiod [‘a woman babbling cozeningly’]:  
Babbling — ‘speaking much’;

babbling

is an epithet of the swallow in Anacreon and Simonides  
because it is garrulous

229

Hesychius *Lexicon νεαίρησιν ἵπποις* · ‘Horses from Neaera,’<sup>2</sup>  
a place in Lemnos, Simonides uses the phrase *νεαίραν*  
*γνάθον*

youthful cheek

230

The Same

Oeciades

‘Son of Oeceus’ · Simonides, he was the father of Dexamenus  
and Hipponous

231

*Old Etymologicum Magnum* *υἱός* ‘son’ — It is nominative  
*υἷς*, genitive *υἱος*, like *ἔφης* ‘snake,’ genitive *ἔφιος*, the  
nominative occurs in Simonides with ‘synaeresis’ or coalesc-  
ing of the *ι* and the *υ* into the diphthong *υι*, *υἷς*

son,

the genitive is *υἱος*, accented acute on the first syllable, etc

232<sup>3</sup>

Scholias on Dionysius of Thrace If a syllable ends with  
a consonant the next to it will not begin with a ζ, unless the  
word be foreign like *Αἰωβαίζατες* or a compound like the  
*μελάνζυφος*

pitch-dark

of Simonides

<sup>1</sup> cf Anacr 80    <sup>2</sup> the explanation is prob wrong, the  
word is a special fem. of *νέος* ‘young,’ cf *πρέσβειρα*    <sup>3</sup> cf.  
*EM* 370 19

## ΤΙΜΟΚΡΕΟΝΤΟΣ

### Βίος

Suid : Τιμοκρέων· Ῥόδιος, κωμικὸς καὶ αὐτὸς τῆς ἀρχαίας κωμῳδίας. διεφέρετο δὲ πρὸς Σιμωνίδην τὸν τῶν μελῶν ποιητὴν καὶ Θεμιστοκλέα τὸν Ἀθηναῖον, εἰς ὃν ἐξύφανε ψόγον δι' ἐμμελοῦς τινὸς ποιήματος. ἔγραψε δὲ κωμῳδίαν εἰς τε τὸν αὐτὸν Θεμιστοκλέα καὶ εἰς Σιμωνίδην τὸν μελοποιόν, καὶ ἄλλα.

Ath 10 415 f [π. ἀδηφαγίας]· καὶ Τιμοκρέων δ' ὁ Ῥόδιος ποιητὴς καὶ ἀθλητὴς πένταθλος ἄδην ἔφαγε καὶ ἔπιεν, ὥς τὸ ἐπὶ τοῦ τάφου αὐτοῦ ἐπίγραμμα δηλοῖ·

Πολλὰ πιὼν καὶ πολλὰ φαγὼν καὶ πολλὰ κάκ'  
εἰπὼν  
ἀνθρώπους κεῖμαι Τιμοκρέων Ῥόδιος.

Θρασύμαχος δ' ὁ Χαλκηδόνιος ἔν τιμι τῶν Προοιμίων τὸν Τιμοκρέοντά φησιν ὡς μέγαν βασιλέα ἀφικόμενον καὶ ξενιζόμενον παρ' αὐτῷ πολλὰ ἐμφορεῖσθαι. πυθομένου δὲ τοῦ βασιλέως ὅτι ἀπὸ τούτων ἐργάζοιτο, εἶπε Περσῶν ἀναριθμήτους συγκόψειν. καὶ τῇ ὑστεραίᾳ πολλοὺς καθ' ἓνα νικήσας μετὰ τοῦτο ἐχειρονόμησε. πυνθανομένου δὲ τὴν πρόφασιν ὑπολείπεσθαι ἔφη τοσαύτας, εἰ προσίοι τις, πληγὰς.

## TIMOCREON

### LIFE

Suidas *Lexicon* Timocreon —Of Rhodes, a playwright of the Old Comedy. He was at enmity with the lyric poet Simonides, and also with the Athenian Themistocles, of whom he composed a censure in the form of a song. He wrote among other things a comedy directed against the same Themistocles and the lyrist Simonides<sup>1</sup>

Athenaeus *Doctors at Dinner* [on gluttony]: Timocreon the poet of Rhodes and five-event champion was both toper and trencherman, as is shown by the epitaph<sup>2</sup>

Thy guttling o'er, thy tippling done,  
Thou'it lying still, Timocreon

And indeed Thiasymachus of Chalcedon informs us in one of his *Introductions* that when Timocreon became the guest of the Persian King he took every advantage of his table; once, when the King asked what he was feeding himself up for, he replied, 'To give innumerable Persians a sound thrashing,' and the next day defeated a large number of them one by one, and then stood beating the air, explaining to his wondering host that he had all these blows to spare if anybody would come on<sup>3</sup>

<sup>1</sup> cf Diog. L. 2. 5. 25  
doubtless a mock-epitaph

<sup>2</sup> *A P* 7. 348 (Simonides):  
<sup>3</sup> cf Ael. *V.H.* 1. 27

Aristid 2. 293 20 οὐ τοίνυν οὐδ' Ἀρχίλοχος  
περὶ τῆς βλασφημίας οὕτω διατρίβων τοὺς ἀρίσ-  
τους τῶν Ἑλλήνων καὶ τοὺς ἐνδοξοτάτους ἔλεγε  
κακῶς, ἀλλὰ Λυκάμβην καὶ Χειδὸν καὶ . . . καὶ  
τοιούτους ἀνθρώπους ἔλεγε κακῶς μὴ τοίνυν  
ἡμεῖς ἐκείνους ὑπερβαλόμεθα, μηδὲ Τιμοκρέοντος  
τοῦ σχετλίου πρᾶγμα ποιῶμεν, ἀλλ' εἰδῶμεν  
εὐφημεῖν τὰ γιγνόμενα, κτλ.

Sch. ad loc. οἱ μὲν λυρικὸν ποιητὴν τοῦτόν  
φασι, γεγραφότα ἰάμβους διαβολὰς ἔχοντας· οἱ  
δὲ ὅτι κακὸς ἦν καὶ καταγινωσθεὶς ὑπ' Ἀθηναίων  
περιῆει λέγων ὡς οὐκ ἐμὲ μόνον πεποιήκασι  
κακῶς ἀλλὰ καὶ Περικλέα.

## ΤΙΜΟΚΡΕΟΝΤΟΣ ΠΟΙΗΜΑΤΩΝ<sup>1</sup>

### Α'

### ΜΕΛΩΝ

#### 1, 2, 3

Plut *Them* 21 Τιμοκρέων δ' ὁ Ῥόδιος μελοποιὸς ἐν ᾧσματι  
καθάπτεται πικρότερον τοῦ Θεμιστοκλέους, ὡς ἄλλους μὲν ἐπὶ  
χρήμασι φυγάδας διαπραξαμένου κατελθεῖν αὐτὸν δὲ ξένον ὄντα  
καὶ φίλον προεμένου δι' ἀργύριον λέγει δὲ οὕτως

στρ. Ἀλλ' εἰ τύγα Πausανίαν ἥ καὶ τύγα  
Ξάνθιππον αἰνεῖς  
ἥ τύγα Λευτυχίδαν, ἐγὼ δ' Ἀριστείδαν  
ἐπαινέω  
ἄνδρ' ἱερᾶν ἀπ' Ἀθανᾶν  
ἐλθεῖν ἓνα λῶστον, ἐπεὶ Θεμιστοκλῆν<sup>2</sup>  
ἤχθαρε Λατώ,

<sup>1</sup> or μελῶν?

<sup>2</sup> Wil. mss -κλήα, -κλέα δ'



## TIMOCREON

Aristides *The Four Great Athenians*: Even Archilochus, given as he was to libel, did not slander the finest and most famous characters in Greece, but people like Lycambes, Cheidus, and      Let us not therefore surpass him, nor equal the miserable Timocreon, but let us know how to speak well of things, etc

Scholast on the passage · According to some authorities Timocreon was a lyric poet who wrote lampoons in iambic verse, while others say that he was a bad man who, when convicted by the Athenians, went about saying, 'I'm not their only victim, there's Pericles.'

See also Serv. *Cent Metri* (Gram. Lat.) 4. 464. 15

### THE POEMS OF TIMOCREON

#### Book I

#### LYRIC POEMS<sup>1</sup>

#### 1, 2, 3<sup>2</sup>

Plutarch *Life of Themistocles* The lyric poet Timocreon of Rhodes makes a very bitter attack on Themistocles in a song, on the ground that he had taken bribes to contrive the restoration of other exiles, but for lucre's sake had left his friend and host Timocreon in the lurch The song is as follows:

O you may praise Pausanias, or you again Xanthippus, or you perhaps Leotychidas, but I praise Aristides as the finest man of all that hail from holy Athens now that Leto hateth Themis-

<sup>1</sup> I have included Iambics and Trochaics, which however may have formed a separate Book      <sup>2</sup> cf Apost *Paroem* 2 402, A18 231

## LYRA GRAECA

ἀντ. ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα  
ξείνον ἔχοντα

6 ἀργυρίοισι κοβαλικοῖσι<sup>1</sup> πεισθεῖς οὐ κατὰ-  
γεν

ἐς πατρίδ' Ἰάλυσον

λαβὼν δὲ τρί' ἀργυρίου τάλαντ' ἔβα πλέων  
εἰς Ὀλεθρον

ἐπ. τοὺς μὲν κατὰγων ἀδίκως τοὺς δ' ἐκδιώκων  
τοὺς δὲ καίνων

10 ἀργυρίων ὑπόπλεως· Ἴσθμοῖ δ' ἐπανδόκευε  
γλοιῶς<sup>2</sup>

ψυχρὰ κρέα παρέχων

οἱ δ' ἥσθιον κηϋχοντο μὴ ὥρας<sup>3</sup> Θεμιστοκλέους  
γενέσθαι.

πολὺ δ' ἀσελγαστέρα καὶ ἀναπεπταμένη μᾶλλον εἰς τὸν Θεμισ-  
τοκλέα βλασφημία κέχρηται μετὰ τὴν φυγὴν αὐτοῦ καὶ τὴν  
καταδίκην ὃ Τιμοκρέων ἄσμα ποιήσας οὗ ἐστιν ἀρχή·

Μοῦσα, τοῦδε τοῦ μέλεος  
κλέος ἄν' Ἑλλανας τίθει  
ὥς εἰκοδὸς καὶ δίκαιον.

λέγεται δ' ὃ Τιμοκρέων ἐπὶ Μηδισμῷ φυγεῖν συγκαταψηφισαμένου  
τοῦ Θεμιστοκλέους ὥς οὖν ὃ Θεμιστοκλῆς αἰτίαν ἔσχε Μηδίξειν,  
ταῦτ' ἐποίησε πρὸς αὐτόν

Οὐκ ἄρα Τιμοκρέων μόνος<sup>4</sup>  
Μήδοισιν ὠρκιατόμει,<sup>5</sup>  
ἀλλ' ἐντὶ κάλλοι δὴ πονηροί·  
οὐκ ἐγὼ μόνον κολουρίς·  
ἐντὶ κάλλαι ἀλώπεκες.

## TIMOCREON

stocles, the liar, the cheat, the traitor who for a bribe of rascally silver-pieces kept his old friend Timocreon an exile from his native Ialysus, and sailed off to the devil with three talents of silver, restoring, expelling or killing as he would, choke-full of his silver-pieces; and at the Isthmus played the scoundrelly innkeeper and gave them meat that was cold, meat that they ate with curses on his head.

After Themistocles' flight and condemnation Timocreon gives far more of a loose to his invective in the song which begins:

Make, Muse, this song a bye-word in Greece, as it is meet and just it should be.

Timocreon is said to have been banished for showing Persian sympathies, and Themistocles to have participated in the adverse ballot. And so, when Themistocles was accused of the same offence, Timocreon composed upon him these lines:

So it is not only Timocreon who takes oaths to help the Medes, it seems there's other scoundrels. I'm not the only curtail; there's other foxes like me

---

<sup>1</sup> *B*: mss σκυβαλικοῖσι, κυμβ.    <sup>2</sup> *B* mss γελοίως    <sup>3</sup> Cob: mss ἔραν cf. Men *Ph* 131, *Ph*. 43 (which show that the phrase admitted hiatus)    <sup>4</sup> mss μούνος    <sup>5</sup> Herm - *B*. mss ὕρκια τέμοι, τομή, τέμω, τέμνει

# LYRA GRAECA

## 4

[Diogen] *Ριαιεφ. Ριον* 179 [π αἰνων] Καρικὺς δὲ εἶλος λέγεται, ὃν ἀναφέρουσιν εἰς γένει Κᾶρα ἄνδρα τοῦτον γὰρ ἀλιέα τυγχάνοντα χειμῶνος θεασάμενον πολὺποδα εἰπεῖν 'Εἰ μὲν ἀποδὺς κολουβήσαιμι ἐπ' αὐτόν, ριγώσω, ἔαν δὲ μὴ λάβω τὸν πολὺποδα, τῷ λιμῷ τὰ παιδὶ ἀπολω' κέχρηται δὲ τῷ λόγῳ τούτῳ καὶ Τιμοκρέων ἐν Μέλεσι, καὶ Σιμωνίδης δ' αὐτοῦ μνημονεύει ἐν τῷ εἰς Ὀρίλλαν Ἐπινικίῳ

## 5

*Ibid* 180 ὁ δὲ Κύπριος (αἶνος) προσηγόρευται διὰ τὸ παρὰ Κυπρίοις λέγεσθαι ὡς ἐπιχώριος κέχρηται δὲ καὶ τούτῳ Τιμοκρέων, ἐμφαίνων ὡς οἱ ἄδικα πράσσοντες καὶ ἐς ὕστερον τῶν προσηκόντων τυγχάνουσιν. καὶ γὰρ τῷ Ἀδώνιδι ἐν Κύπρῳ τιμηθέντι ὑπὸ τῆς Ἀφροδίτης μετὰ τὴν τελετὴν<sup>1</sup> οἱ Κύπριοι ζώσας ἐνέσαν περιστερὰς, αἱ δ' ἀποπτᾶσαι καὶ διαφυγοῦσαι αὐθις ἀδοκῆτως εἰς ἄλλην ἐμπεσοῦσαι πυρὰν διεφθάρσαν.

## 6

*Heph* 40 [π ἰωνικοῦ τοῦ ἀπ' ἐλάσσονος] τῷ δὲ καθαυτῷ (διμέτρῳ) ὅλον ᾠσμα Τιμοκρέων συνέθηκε

Σικελὸς κομφὸς ἀνὴρ  
ποτὶ τὰν ματέρ' ἔφα

## 7

*Sch Ar Gesp* 1063 [ᾧ πάλαι ποτ' ὄντες ἡμεῖς ἄλκιμοι μὲν ἐν χοροῖς | ἄλκιμοι δ' ἐν μάχαις | καὶ κατ' αὐτὸ δὴ τοῦτ' ἄνδρες ἀνδρικότατοι, | πρὶν ποτ' ἦν, πρὶν ταῦτα νῦν δ', κ τ λ] Δίδυμός φησιν ὅτι παρώδησε ταῦτα ἐκ τῶν τοῦ Τιμοκρέοντος τοῦ Ῥοδίου

πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.<sup>2</sup>

<sup>1</sup> mss τελευτήν

<sup>2</sup> from Zenob 5 80 (see p 188)

<sup>1</sup> cf. Simon 42

<sup>2</sup> cf Plat *Gorg* 493 a

<sup>3</sup> this line, elsewhere ascribed to Anacreon, must be referred to

## TIMOCREON

### 4

[Diogenian] Introduction to *Proverbs* [on fables]: A 'Carian fable' is that which is told of a Carian fisherman who said when he saw an octopus one winter's day, 'If I strip and dive for him I shall catch cold, and if I don't take him my children will die of hunger' Timocreon uses this story in his *Lyric Poems* and Simonides refers to it in his *Epincian Ode for Orillas* <sup>1</sup>

### 5

The Same. The 'Cyprian fable' is so called because it is said to have arisen among the Cyprians This again is quoted by Timocreon to illustrate how wrong-doers come eventually by their deserts It seems that at the end of the Adonis-rites, after the honouring of Adonis by Aphrodite, the Cyprians threw into his funeral pyre some live doves, which flew away only to fall into another pyre and perish after all

### 6<sup>2</sup>

Hephaestion *Handbook of Metre* [on the Ionic *a minore*]: Of the 'pure' dimeter Timocreon composed a whole poem, beginning

Quoth a pretty man of Sicily to his mother

### 7

Scholast on Aristophanes *Wasps* ['O we that once were doughty in the dance and doughty in the fray and manliest of men in this (our sting), that's all over long ago, now, etc'] According to Didymus this is a parody from Timocreon of Rhodes

There was a time when the Milesians were doughty men.<sup>3</sup>

here; there seems to have been doubt about the authorship (Wil) cf Anacr 99

# LYRA GRAECA

## 8

Sch. Ar. *Ach* 532 [έντεῦθεν ὀργῇ Περικλέης οὐλύμπιος | ἥστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα, | ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους, | ὡς χρὴ Μεγαρέας μῆτε γῆ μῆτ' ἐν ἀγορᾷ | μῆτ' ἐν θαλάττῃ μῆτ' ἐν ἡπείρῳ μένειν] μιμούμενος τὸν τῶν σκολίων ποιητὴν Τιμοκρέων δὲ ὁ Ῥόδιος μελοποιὸς τοιοῦτον ἔγραψε σκόλιον κατὰ τοῦ Πλούτου, οὗ ἡ ἀρχή

᾿Ωφελέν σ',<sup>1</sup> ᾧ τυφλὲ Πλούτε,  
μῆτε<sup>2</sup> γῆ μῆτ' ἐν θαλάσσῃ  
μῆτ' ἐν ἡπείρῳ φανῆμεν,  
ἀλλὰ Τάρταρόν τε ναίειν  
κ' Ἀχέροντα· διὰ σὲ γὰρ <δὴ><sup>3</sup>  
πάντ' ἐν ἀνθρώποις κακά.

## B'

# ΕΠΙΓΡΑΜΜΑΤΩΝ

## 9

Heph 3 [π μακρᾶς] θέσει μακρὰι γίνονται ὕταν βραχέος ὄντος ἢ βραχυνομένου φωνήεντος σύμφωνα πίπτῃ μετὰ αὐτοῦ καὶ τοῦ τῆς ἐξῆς συλλαβῆς φωνηέντος πλείονα ἐνδς ἀπλοῦ γίνεται δὲ τοῦτο κατὰ πέντε τρόπους ἥτοι γὰρ λήξει εἰς δύο σύμφωνα οἷον καὶ Τιμοκρέοντος ἐκ τῶν Ἐπιγραμμάτων

ᾧ ξυμβουλεύειν χερς ἄπο νοῦς δὲ πάρα

<sup>1</sup> Ilgen mss ὥφελες, ὕφελες <sup>2</sup> Bentr. mss μῆτ' ἐν  
<sup>3</sup> B <σύμ->

<sup>1</sup> cf Suid σκολόν, Isid Pelus *Ep* 2 146 ('it was an ancient custom after feasting to take the lyre and sing "Death to you, Riches, and may you not be seen either

## TIMOCREON

8<sup>1</sup>

Scholast on Aristophanes *Acharnians* ['Then in wrath Olympian Pericles thundered and lightened and confounded all Greece, made laws written like drinking songs and told the Megarians to remain neither ashore nor at market nor at sea nor on the mainland']. That is, in imitation of the composer of drinking songs. The lyric poet Timocreon of Rhodes wrote a drinking-song like this attacking Wealth, of which the beginning is

Oh how I wish, blind God of Riches, you were to be seen neither ashore nor at sea nor on the mainland, but dwelt by Acheron's bank in Tartarus! For you it is that are the cause of all the evil of the world.

### BOOK II

## INSCRIPTIONS

9<sup>2</sup>

Hephaestion *Handbook of Metre* [on long syllables] Syllables become long by position if, a vowel being short or used short,<sup>3</sup> more than one simple consonant come between it and the vowel of the succeeding syllable, this may occur in five different ways, for it will either end in two consonants as                      and Timocreon *Inscriptions*

With whom to plot the mind stands ready though the hand holds off<sup>4</sup>

ashore or at sea," Ἀπόλοιο, ὦ Πλοῦτε, καὶ μήτε ἐν γῇ φανείης  
μήτε ἐν θαλάσῃ) <sup>2</sup> cf. Dion Thr. *Gram. Gr.* 3. 346 21,  
Choer in Theod. *Ibid.* 4 1 p 17. 8 <sup>3</sup> ε, ο, α, ι, ι

<sup>4</sup> the English is no more awkward than the Greek

# LYRA GRAECA

10

*Anth. Pal* 13 31 Τιμοκρέοντος 'Ροδίου ὁμοίως

Κηλία με προσῆλθε φλυαρία οὐκέτ' ἔόντα,  
οὐκέτ' ἔόντα με προσῆλθε Κηλία φλυαρία.<sup>1</sup>

<sup>1</sup> οὐκέτ' ἔόντα (bis) sugg *B*: ms οὐκ ἐθέλοντα

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<sup>1</sup> similar, in being the same words in different metres, to



## TIMOCREON

### 10

*Palatine Anthology* A similar<sup>1</sup> poem of Timocreon of Rhodes

Reaches me ah ' too late, for I'm dead, the  
Ceian nonsense;  
Ah ' too late the Ceian nonsense reaches me,  
for I am dead.

Sim 111, to which it is doubtless a reply (with a reference to Sim 110)



# TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION  
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS  
'POETAE LYRICI GRAECI' OF 1882 (B<sub>GK</sub>) AND  
HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF  
1913 (HIL)

## STESICHORUS

B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>E</i>
1	1	24	30	48	50	72	73
2	2	25	31	49	51	73	74
3	3	26	12	50	52	74	75
4	4	27	13	51	53	75	76
5	5	28	14	52	54	76	77
6	6	29	15	53	55	77	78
7	7	30	16	54	56	78	79
8	8	31	17	55	57	79	80
9	9	32	18	56	58	80	81
10	10	33	34	57	59	81	82
11	32	34	35	58	60	82	83
12	33	35	36	59	61	83	84
13	34	36	38	60	62	84	85
14	45	37	37	61	63	85	86
15	21	38	39 <sup>a</sup>	62	64	86	87
16	19	39	40	63	11	87	88
17	20	40	41	64	65	88	89
18	22	41	42	65	66	89	90
	23	42	43	66	68	90	91
19	24	43	46	67	69	91	92
20	26	44	47	68	70	92	93
21	27	45	49	69	25	93	94
22	28	46	18	70	71	94	95
23	29	47		71	72	95	96

# Hil.-E] NUMERATION TABLES

Hil	E	Hil	E	Hil	E	Hil	E
1	1	8	20	15	43	22	52
2	2	9	23	16	47	23	53
3	3	10	15	17	12	24	54
4	5	11	18	18	49	25	55
5	7	12	36	19	18		
6	8	13	38	20	50		
7	45	14	37	21	51		

E	Bgk	Hil	E	Bgk	Hil	E	Bgk	Hil
1	1	1	27	21	—	54	52	24
2	2	2	28	22	—	55	53	25
3	3	3	29	23	—	56	54	—
4	4	—	30	24	—	57	55	—
5	5	4	31	25	—	58	56	—
6	6	—	32	11	—	59	57	—
7	7	5	33	12	—	60	58	—
8	8	6	34	33	—	61	59	—
9	9	—	35	34	—	62	60	—
10	10	—	36	35	12	63	61	—
11	63	—	37	37	14	64	62	—
12	26	17	38	36	13	65	64	—
13	27	—	39	35 <sub>n</sub>	—	66	65	—
14	28	—	39 <sub>A</sub>	38	—	67	65 <sub>n</sub>	—
15	29	10	40	39	—	68	66	—
16	30	—	41	40	—	69	67	—
17	31	—	42	41	—	70	68	—
			43	42	15	71	70	—
18	{ 47	—	44	13	—	72	71	—
	46	19	45	14	7	73	72	—
	32	11	46	43	—	74	73	—
19	16	—	47	44	16	75	74	—
20	17	8	48	44 <sub>n</sub>	—	76	75	—
21	15	—	49	45	18	77	76	—
22	18 <sub>n</sub>	—	50	48	20	78	77	—
23	18	9	51	49	21	79	78	—
24	19	—	52	50	22	80	79	—
25	69	—	53	51	23	81	80	—
26	20	—						

# STESICHORUS [E-Bgk-Hil.

<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil
82	81	—	88	87	—	94	93	—
83	82	—	89	88	—	95	94	—
84	83	—	90	89	—	96	95	—
85	84	—	91	90	—	97	p 232	—
86	85	—	92	91	—	98	—	—
87	86	—	93	92	—			

## IBYCUS

Bgk.	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk.	<i>E</i>
1	1	16	34	32	32	47	50
2	2	17	17	33	37	48	52
3	3	18	18	34 <sub>A</sub>	38	49	53
4	5	19	19	34 <sub>B</sub>	39	50	51
5	6	20	20	35	40	51	54
6	7	21	21	36	41	52	57
7	9	22	23	37	42	53	58
8	4	23	24	38	43	54	59
9	8	24	25	39	44	55	60
10 <sub>A</sub>	10	25	26	40	45	56	61
10 <sub>B</sub>	11	26	27	41	46	57	62
11	12	27	28	42	47	58	31
12	13	28	29	43	47 <sub>n</sub>	59	63
13	14	29	35	44	22	60	64
14	15	30	30	45	48	61	65
15	16	31	36	46	49	62	66

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Hil	<i>F</i>	Hil	<i>E</i>	Hil	<i>E</i>	Hil	<i>F</i>
1	1	6	7	8 <sub>d</sub>	16	12	21
2	2	7	9	8 <sub>e</sub>	18	13	23
3	3	8 <sub>a</sub>	4	9	34	14	25
4	5	8 <sub>b</sub>	10	10	17	15	27
5	6	8 <sub>c</sub>	11	11	20	16	28

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# *E*-Bgk -H1] NUMERATION TABLES

<i>E</i>	Bgk.	H1	<i>E</i>	Bgk	H1	<i>E</i>	Bgk	H1
1	1	1	24	23	—	47	42	—
2	2	2	25	24	14	48	45	—
3	3	3	26	25	—	49	46	—
4	8	8a	27	26	15	50	47	—
5	4	4	28	27	16	51	50	—
6	5	5	29	28	—	52	48	—
7	6	6	30	30	—	53	49	—
8	9	—	31	58	—	54	51	—
9	7	7	32	32	—	55 }	51n	—
10	10A	8b	33	—	—	56 }		
11	10B	8c	34	16	9	57	52	—
12	11	—	35	29	—	58	53	—
13	12	—	36	31	—	59	54	—
14	13	—	37	33	—	60	55	—
15	14	—	38	34A	—	61	56	—
16	15	8d	39	34B	—	62	57	—
17	17	10	40	35	—	63	59	—
18	18	8e	41	36	—	64	60	—
19	19	—	42	37	—	65	61	—
20	20	11	43	38	—	66	62	—
21	21	12	44	39	—	67	—	—
22	44	—	45	40	—			
23	22	13	46	41	—			

## ANACREON

Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>
1	1	11	11	19	21	28	28
2	2	12A	12	20	22	29	29
3	3	12B	13	21	{ 96	30	30
4	4	13A	62	22		31	32
5	5	13B	14	23	23	32	33
6	6	14	15	24	24	33	34
7	7	15	17	{ 25	25	34	35
8	8	16	60			35	36
9	9	17	18	26	26	36	37
10	10	18	19	27	27	37	41

## ANACREON

[Bgk - E

Bgk	E	Bgk	E	Bgk	E	Bgk	E
38	38	71	64	103	159	138	79
39	40	72	65	104	155	139	127
40	16	72 <sub>B</sub>	66	105	156	140	128
41	45	73	67	106	157	141	109
42	46	74	68	107	158	142	110
43	69	75	84	108	151	143	129
44	70	76	85	109	153	144	164
45	72	77	86	110	154	145	130
46	47	78	89	111	160	146	111
47	48	79	90	112	161	147	112
48	49	80	(91	113	162	148	131
49	50		(92	114	87	149	165
50	51	81	93	117	135	150	132
51	52	82	94	118	88	151	113
52	53	83	95	119	142	152	133
53	55	84	98	120	71	153	166
54	56	85	99	121	125	154	80
55	57	86	101	122	126	155	134
56	39	87	102	123	143	156-9	122
57	31	88	103	124	144	160	114
58	54	89	104	125	145	161	137
59	58	90	105	126 p	124	162	136
60	59	91	73	127	83	163	81
61	74	92	106	128	146	164	138
62	75	93	107	129	<i>Anacre- ontea</i>	165	139
63	76	94	116			166	140
64	77	95	117	130	20	167	167
65	<i>Anacre- ontea</i>	96	118	131	124	168	115
66	78	97	119	132	147	169	82
67	43 <sub>A</sub>	98	120	133	148	170	141
68	43 <sub>B</sub>	99	121	134	18 <sub>n</sub>	171	168
69	42	100	149	135	123	172	169
70	63	101	150	136	108		
		102	152	137	163		

# Hil -E] NUMERATION TABLES

Hil	E	Hil	E	Hil.	E	Hil	E
1	1	29	34	55	56	82	101
2	2	30	45	56	78	83	102
3	3	31	46	57	57	84	103
4	4	32	69	58	39	85	104
5	6	33	70	59	31	86	105
6	8	34	72	60	43	87	73
7	9	35	60	61	44	88	106
8	14	36	41	62	37	89	107
9	15	37	38	63	42	89a	61
10	<i>Adesp</i>	38	40	64	63	90	116
11	16	39	47	65	64	91	117
12	17	40	54	66	65	92	118
13	18	41	58	67	66	93	119
14	19	42	59	68	67	94	149
15	21	43	74	69	68	95	150
16	22	44	75	70	84	96	159
17	36	45	76	71	85	97	155
18	96	45a		72	89	98	156
19	97	46	77	73	86	99	157
20	23	47	<i>Anacrie- ontea</i>	74	87	100	154
21	24			75	93	101	160
22	25	48	48	76	90	102	161
23		49	49	77a	91	103	162
24	28	50	50	77b	92	104	153
25	29	51	51	78	94	105	152
26	30	52	52	79	95	106	158
27	32	53	53	80	98	107	151
28	33	54	55	81	99		

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E	Bgk	Hil	E	Bgk	Hil	E	Bgk	Hil
1	1	1	7	7	—	13	12B	—
2	2	2	8	8	6	14	13B	8
3	3	3	9	9	7	15	14	9
4	4	4	10	10	—	16	40	11
5	5	—	11	11	—	17	15	12
6	6	5	12	12A	—	18	17	13



## ANACREON

[E-Bgk-Hil.]

E	Bgk	Hil	E	Bgk	Hil	E	Bgk	Hil
19	18	14	54	58	40	91)	80	(77a
20	130	—	55	53	54	92)		(77b
21	19	15	56	54	55	93	81	75
22	20	16	57	55	57	94	82	78
23	22	20	58	59	41	95	83	79
24	23	21	59	60	42	96)	21	(18
25	{ 24	22	60	16	35	97)		(19
	{ 25	23	61	—	89a	98	84	80
26	26	—	62	13a	—	99	85	81
27	27	—	63	70	64	100	—	—
28	28	24	64	71	65	101	86	82
29	29	25	65	72	66	102	87	83
30	30	26	66	72b	67	103	88	84
31	57	59	67	73	68	104	89	85
32	31	27	68	74	69	105	90	86
33	32	28	69	43	32	106	92	88
34	33	29	70	44	33	107	93	89
35	34	—	71	120	—	108	136	—
36	35	—	72	45	34	109	141	—
37	36	62	73	91	87	110	142	—
38	38	37	74	61	43	111	146	—
39	56	58	75	62	44	112	147	—
40	39	38	76	63	{ 45	113	151	—
41	37	36			{ 45a	114	160	—
42	69	63	77	64	46	115	168	—
43a	67	60	78	66	56	116	94	90
43b	68	61	79	138	—	117	95	91
44	Alcm	Alcm	80	154	—	118	96	92
	49	25	81	163	—	119	97	93
45	41	30	82	169	—	120	98	—
46	42	31	83	127	—	121	99	—
47	46	39	84	75	70	122	156-9	—
48	47	48	85	76	71	123	135	—
49	48	49	86	77	73	124	131	—
50	49	50	87	114	74	125	121	—
51	50	51	88	118	—	126	122	—
52	51	52	89	78	72	127	139	—
53	52	53	90	79	76	128	140	—

# *E*-Bgk-Hil.] NUMERATION TABLES

<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil
129	143	—	143	123	—	157	106	99
130	145	—	144	124	—	158	107	106
131	148	—	145	125	—	159	103	96
132	150	—	146	128	—	160	111	101
133	152	—	147	132	—	161	112	102
134	155	—	148	133	—	162	113	103
135	117	—	149	100	94	163	137	—
136	162	—	150	101	95	164	144	—
137	161	—	151	108	107	165	149	—
138	164	—	152	102	105	166	153	—
139	165	—	153	109	104	167	167	—
140	166	—	154	110	100	168	171	—
141	170	—	155	104	97	169	172	—
142	119	—	156	105	98			

## SIMONIDES

Bgk	<i>E</i>	Bgk	<i>F</i>	Bgk	<i>E</i>	Bgk	<i>E</i>
1	13	20	1	38	28	57	31
2	14	21	2	39	29	58	65
3	12	22	3	40	51	59	66
4	21	23	<i>Adesp</i>	41	52	60 p	258
5	19	24	11	42	53	61	32
6	41	25	15	43	54	62	33
7	46	26 <sub>A</sub>	9	44	55	63	34
8	39	26 <sub>B</sub>	<i>Adesp</i>	45	56	64	67
9	44	27	17	46	<i>Adesp</i>	65	68
10	36	28	18	47	57	66	69
11	42	29	86	48	5	67	95
12	37	30	87	49	58	68	10
13	38	31	88	50	59	69	35
14	40	32	22	51	60	70	70
15	45	33	23	52	30	71	71
16	47	34	24	53	61	72	72
17	48	35	25	54	62	73	73
18	49	36	26	55	64	74	74
19 p	258	37	27	56	63	75	75

## SIMONIDES

[Bgk -E]

Bgk	E	Bgk	E	Bgk	E	Bgk	E
76	76	113	141	150	179	198	202
77	77	114	142	151	180	199	203
78	78	115	143	152	181	200 <sub>A</sub>	2 <sub>n</sub>
79	79	116	144	153	182	200 <sub>B</sub>	85
80 <sub>A</sub>	80	117	145	154	183	201	8
80 <sub>B</sub>	81	118	146	155	184	202 <sub>A</sub>	204
81	89	119	147	156	185	202 <sub>B</sub>	205
82	90	120	148	157	186	203	206
83	91	121	149	158	187	204	7
84	92	122	150	159	188	205	4
85	97	123	151	160	190	206	207
86	101	124 <sub>A</sub>	152	161	191	207	208
87	100	124 <sub>B</sub>	153	162	192	208	209
88	102	125	154	163	193	209	210
89	116	126	155	164	194	210 <sub>B</sub>	22
90	117	127	156	165	195	211	96
91	118	128	157	166	196	212	16
92	119	129	158	167	108	213	6
93	121	130	159	168	109	214	211
94	120	131	160	169	110	215	212
95	122	132	161	170	111	216	213
96	123	133	162	171	112	217	214
97	124	134	163	172	113	218	215
98	125	135	164	173	114	219 <sub>A</sub>	216
99	126	136	165	174	197	219 <sub>B</sub>	217
100	127	137	166	175	199	220	218
101	128	138	167	176	200	224	219
102	129	139	168	177	115	225	93
103	130	140	169	189	p 264	226	p 262
104	131	141	170	190 <sub>A</sub>	<i>Scolia</i>	227	94
105	132	142	171	190 <sub>B</sub>	p 258	228	107
106	133	143	172	191	p 252	229	220
107	134	144	173	192	p 258	230	82
108	135	145	174	193	99	231	221
109	136	146	175	194	198	232	83
110	137	147	176	195	138	233	222
111	139	148	177	196	98	234	105
112	140	149	178	197	201	235	104

# Bgk.-E] NUMERATION TABLES

Bgk	E	Bgk	E	Bgk	E	Bgk	E
236	8n	240	226	245	230	249	231
237	223	241	227	246	103	250	106
238	224	243	228	247	50		
239	225	244	229	248	84		

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Hil	E	Hil	E	Hil	E	Hil	E
1	21	29	<i>Adesp</i>	59	92	89	132
2	{ 13	30		60	76	90	133
	{ 14	31		61	77	91	134
3	19	32	5	62	78	92	135
4	46	33	58	63	79	93	136
5	39	34	59	64	80	94	139
6	36	35	60	65	81	95	140
6a	42	36	30	66	101	96	141
7	37	37	61	67	89	97	142
8	38	38	62	68	92	98	143
9	40	39	64	69	97	99	144
10	45	40	31	70	100	100	145
11	47	41	65	71	102	101	146
12	48	42	66	72	175	102	148
13	49	43 p	258	73	108	103	149
14	86	44	32	74	116	104	150
15	87	45	33	75	117	105	153
16	88	46	34	76	90	106	154
17	22	47	67	77	118	107	156
18	26	48	68	78	119	108	157
19	28	49	69	79	120	109	159
20	29	50	95	80	122	110	137
21	<i>Adesp</i>	51	10	81	123	111	147
22	27	52	35	82	124	112	151
23	51	53	70	83	125	113	155
24	52	54	71	84	126	114	158
25	53	55	72	85	127	115	152
26	54	56	73	86	128	120	160
27	55	57	74	87	129	121	162
28	56	58	75	88	130	122	163

## SIMONIDES

[Hil.-E]

Hil	E	Hil	E	Hil	E	Hil	F
123	165	134	183	145	174	164	114
124	166	135	184	146	177	165	111
125	167	136	186	147	180	166	197
126	169	137	187	150	173	167	115
127	170	138	188	151	185	Add 1	121
128	171	139	190	152	192	„ 2	131
129	176	140	191	159	200	„ 3	161
130	178	141	193	160	109	„ 4	164
131	179	142	194	161	110	„ 5	168
132	181	143	195	162	112		
133	182	144	172	163	113		

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E	Bgk	Hil	E	Bgk	Hil	E	Bgk	Hil
1	20	—	23	33	—	46	7	4
2	21	—	24	34	—	47	16	11
3	22	—	25	35	—	48	17	12
4	205	—	26	36	18	49	18	13
5	48	—	27	37	22	50	247	—
6	213	—	28	38	19	51	40	23
7	204	—	29	39	20	52	41	24
8	201	—	30	52	36	53	42	25
9	26 <sub>A</sub>	—	31	57	40	54	43	26
10	68	—	32	61	44	55	44	27
11	24	—	33	62	45	56	45	28
12	3	—	34	63	46	57	47	31
13	1	} 2	35	69	—	58	49	33
14	2		36	10	6	59	50	34
15	25	—	37	12	7	60	51	35
16	212	—	38	13	8	61	53	37
17	27	—	39	8	5	62	54	38
18	28	—	40	14	9	63	56	—
19	5	3	41	6	—	64	55	39
20	—	—	42	11	6 <sub>a</sub>	65	58	41
21	4	1	43	5 <sub>n</sub>	—	66	59	42
22	{ 210 <sub>B</sub> 32	17	44	9	—	67	64	47
			45	15	10	68	65	48

# E-Bgk-Hil.] NUMERATION TABLES

<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil
69	66	49	107	228	—	143	115	98
70	70	53	108	167	73	144	116	99
71	71	54	109	168	160	145	117	100
72	72	55	110	169	161	146	118	101
73	73	56	111	170	165	147	119	111
74	74	57	112	171	162	148	120	102
75	75	58	113	172	163	149	121	103
76	76	60	114	173	164	150	122	104
77	77	61	115	177	167	151	123	112
78	78	62	116	89	74	152	124 <sub>A</sub>	115
79	79	63	117	90	75	153	124 <sub>B</sub>	105
80	80 <sub>A</sub>	64	118	91	77	154	125	106
81	80 <sub>B</sub>	65	119	92	78	155	126	113
82	230	—	120	94	79	156	127	107
83	232	—	121	93	<i>Add</i>	157	128	108
84	248	—			1	158	129	114
85	200 <sub>B</sub>	—	122	95	80	159	130	109
86	29	14	123	96	81	160	131	120
87	30	15	124	97	82	161	132	<i>Add</i>
88	31	16	125	98	83			3
89	81	67	126	99	84	162	133	121
90	82	76	127	100	85	163	134	122
91	83	—	128	101	86	164	135	<i>Add</i>
92	84	68	129	102	87			4
93	225	—	130	103	88	165	136	123
94	227	—	131	104	<i>Add</i>	166	137	124
95	67	50			2	167	138	125
96	211	—	132	105	89	168	139	<i>Add</i>
97	85	69	133	106	90			5
98	196	—	134	107	91	169	140	126
99	193	—	135	108	92	170	141	127
100	87	70	136	109	93	171	142	128
101	86	66	137	110	110	172	143	144
102	88	71	138	195	—	173	144	150
103	246	—	139	111	94	174	145	145
104	235	—	140	112	95	175	146	72
105	234	—	141	113	96	176	147	129
106	250	—	142	114	97	177	148	146

## SIMONIDES

[E-Bgk.-Hil.]

<i>E</i>	Bgk.	Hil	<i>E</i>	Bgk	Hil	<i>E</i>	Bgk	Hil
178	149	130	197	174	166	216	219 <sub>A</sub>	—
179	150	131	198	194	—	217	219 <sub>B</sub>	—
180	151	147	199	175	—	218	220	—
181	152	132	200	176	159	219	224	—
182	153	133	201	197	—	220	229	—
183	154	134	202	198	—	221	231	—
184	155	135	203	199	—	222	233	—
185	156	151	204	202 <sub>A</sub>	—	223	237	—
186	157	136	205	202 <sub>B</sub>	—	224	238	—
187	158	137	206	203	—	225	239	—
188	159	138	207	206	—	226	240	—
189	222	—	208	207	—	227	241	—
190	160	139	209	208	—	228	243	—
191	161	140	210	209	—	229	244	—
192	162	152	211	214	—	230	245	—
193	163	141	212	215	—	331	—	—
194	164	142	213	216	—	232	—	—
195	165	143	214	217	—			
196	166	—	215	218	—			

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# LIST OF NEW FRAGMENTS

FRAGMENTS NOT INCLUDED IN BERGK'S EDITION OF  
1882

STESICHORUS	ANACREON
98	61 *
—	100
IBYCUS	SIMONIDES
33	20
67	231
	232

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—	92 †
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| Partly 'new'



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